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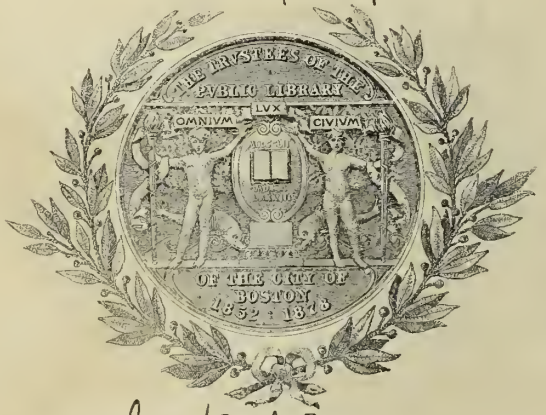

GIVEN BY
G. H. Stratton.

D SEP 30

Laila:

OPERETTA

in three parts

BY

G. W. STRATTON.

1339

BOSTON,
G.W. STRATTON & Co
283 Washington Street.

LONDON,
CHAPPELL & Co
50 New Bond Street.

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THE PLOT.

A BAND OF MOUNTAIN CHILDREN are collected to spend the summer day in singing, gathering flowers, and feasting around their table spread beneath the shadowy branches of the trees; they are interrupted by the approach of a **BEGGAR WOMAN** and her **CHILDREN**. A part of the **CHILDREN** at first repulse her, offended at having their joyous festival thus interrupted; but one of them, **LAILA**, steps forth, and with a mild rebuke to her playmates for their unkindness, she welcomes the poor **MOTHER** and **CHILDREN**, and bids them make known their wants. The other **CHILDREN** soon join with **LAILA** in speaking kindly to the poor wanderers, and after they have told them their tale of sorrow, they are invited to the feast which the **CHILDREN** have prepared, and all together go out with a merry song to where the table is spread. But **LAILA**, the favorite of all, wandering off alone to cull some wild flowers, in the ardor of her search loses her way and wanders about until night approaches, and then as weary and frightened she finds herself in a dark forest, she kneels to ask aid from her good angel, when suddenly a little band of **FAIRIES** with their **QUEEN**, glide into her presence glittering in their robes of beauty; and after her surprise is over at her entreaty they conduct her to her playmates.

The **MOUNTAIN CHILDREN** soon miss **LAILA**, and all the afternoon they spend in fruitless search for her; and as night approaches they collect in the grove where they first assembled, and are expressing their grief and terror at the loss of **LAILA**, when she is led in by the **FAIRIES** and their **QUEEN** who steps forth and announces to the **CHILDREN** that they are the same ones who, disguised as wretched **BEGGARS**, came in the morning to prove the generosity of their hearts, and tells them never, in future, to hesitate to give to the needy, for virtue is sure to be rewarded. All unite in a joyous song, and **LAILA** is crowned their **QUEEN**.

NOTE. The favorite airs, "The last rose of Summer," "Sweet Home," and "Minuet in Don Juan," are introduced in this work.

THE SKETCH AND PROGRAMME.

A sketch of "Laila," and programme for use at concerts has been prepared and *electrotyped*, so that copies can be furnished for the mere cost of printing and paper. The first page is left *blank* for the announcement of the concert which can be set up and printed by any printer, as managers may direct who bring out the work.

The second page gives a full description of each of the three parts, so that the plot may be thoroughly understood.

On the third page is given a programme of the thirty pieces in order, as they occur in the opera. The fourth page is *blank*.

THE SCENERY.

The scenery, which each manager will represent as [illegible] as possible, with the materials at his command, should be simply this;—**PART FIRST**, a pleasant grove on a hillside. **PART SECOND**, a dark, and gloomy forest. **PART THIRD**, same as part first.

THE COSTUMES.

No special directions need be given for the dresses of the Mountain Children, as uniformity is not essential though white is well suited to the festal occasion.

THE FAIRIES. One of the best sopranos should be selected for the Queen, whose dress should be very showy covered with spangles and tinsels of different colors to give it the appearence of being decked with jewels. The fairies, eight in number, grading down in pairs, from the Queen, are dressed in green tarlton over white, ornamented a little less than the Queen, each carrying a wand in her hand. About three of these fairies are with the Queen, in part first, disguised as beggars, and should be dressed quite shabbily.

1339

THE TEMPO OF THE MUSIC.

Where the Metronome (Maelzel's) is not at hand, the required time can be had in the following manner.

A movement in Common time marked thus (M M ♩ 60); four of these notes are contained in a measure, therefore there are four beats; the number (60) indicates the number of beats per minute. By attaching a weight (of any kind) to a string, and giving it just length enough to swing sixty times per minute you have the exact time by Maelzel's Metronome.

RULE.—There must be as many beats in a measure as the note indicated is contained in it, and the figures designate the number of beats per minute.

№ 1.	♩.	116.	№ 16. *Solo.*	♩	76.
№ 2.	♩	76.	№ 17.	♪	200.
№ 3.	♩.	110.	№ 18.	♩	140.
№ 5.	♩	104.	№ 19.	♩	100.
№ 6.	♩	116.	№ 20.	♩	76.
№ 7.	♪	100.	№ 21.	♩	64.
№ 8.	♪	100.	№ 22.	♩	130.
№ 9.	♩.	112.	№ 23.	♪	176.
№ 10.	♩.	116.	№ 24. *Duet.*	♩.	60.
№ 11.	♩	80.	№ 24. *Chorus.*	♩.	112.
№ 13.	♪	200.	№ 25.	♩	96.
№ 14.	♩.	90.	№ 27.	♩	90.
№ 15.	♩	92.	№ 28.	♩	72.
№ 16. *Chorus.*	♩	130.	№ 30.	♩.	130.

GENERAL REMARKS.

As the fairies enter in № 12, the effect of the scene is much more attractive by illuminating the stage about 15 seconds, which can be done by burning a small blue light and a little red fire, arranged before a reflector with but little trouble. There should be two of them, one on each side of the stage near the front so as to throw the light back upon the fairies as they enter.

At the close of Part 2d the fairies should not hurry off the stage, but take a circuitous course, walking slowly during the chorus. And when the two fairies go off for the crown and veil at the close of № 26, and enter between the two verses of № 27, their movements should not be hurried.

The ECHOES in Numbers 1 10 and 11, should be given by some prominent singer, a little off the stage. The Fairy Queen could give those in №1, and the "OHO," in № 11, and Laila could step off and give those in № 10, if no better arrangement could be made.

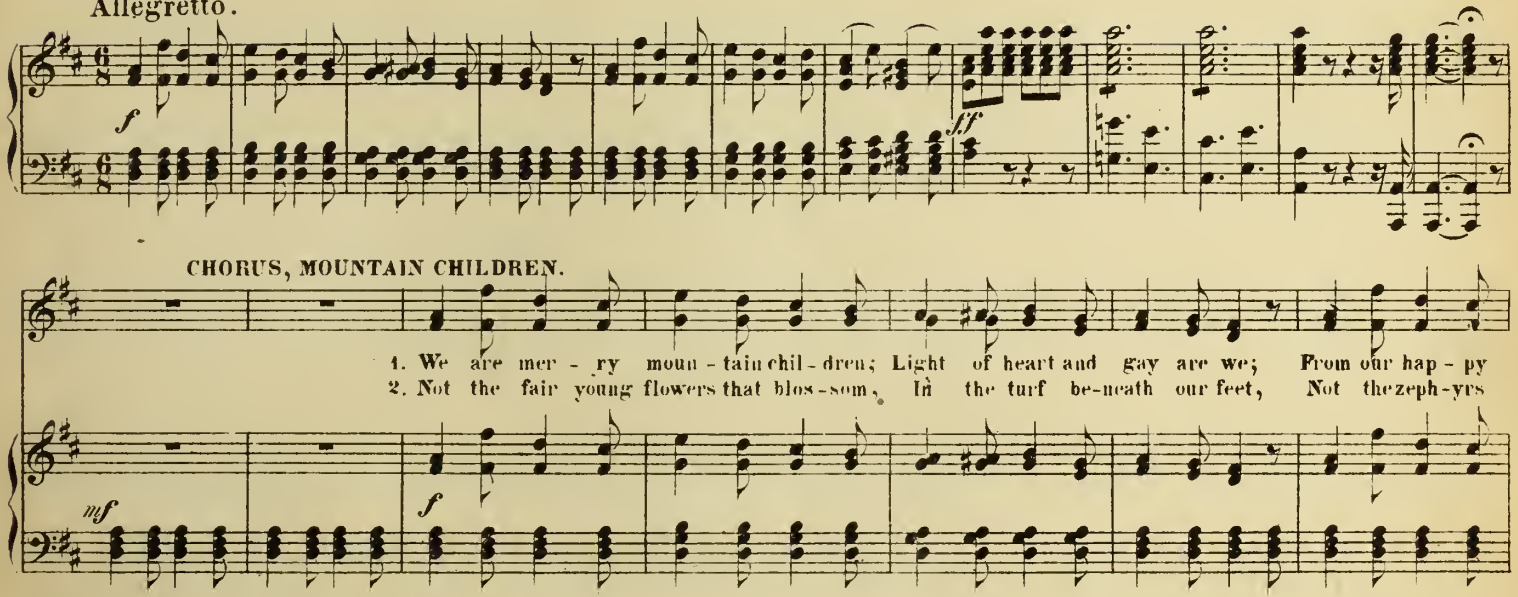
To those not accustomed to bringing out works of this kind, the author would say that it is very important that the Pianist should become perfectly familiar with the work in order to take up each movement with precision, and always in the proper time. Three or four weeks has been found sufficient time for all to commit the words and music thoroughly to memory, and to go entirely through the piece without prompting; this should be done before the singers are put upon the stage, or confusion will be inevitable. The Solos, Duetts, and Trios should be practiced aside from the chorus class, which will become impatient when time is taken up with pieces in which they have no part.

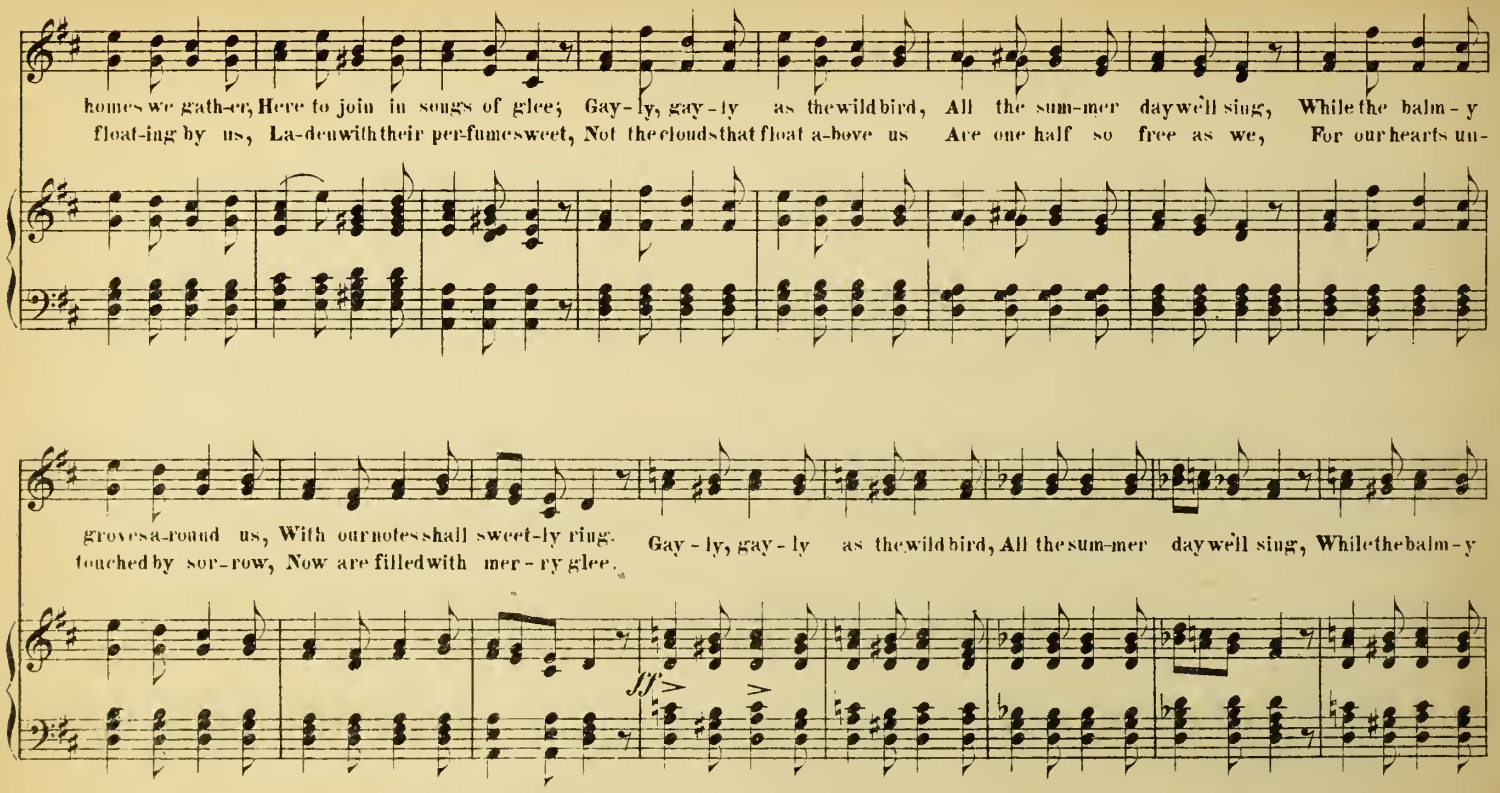
LAILA.

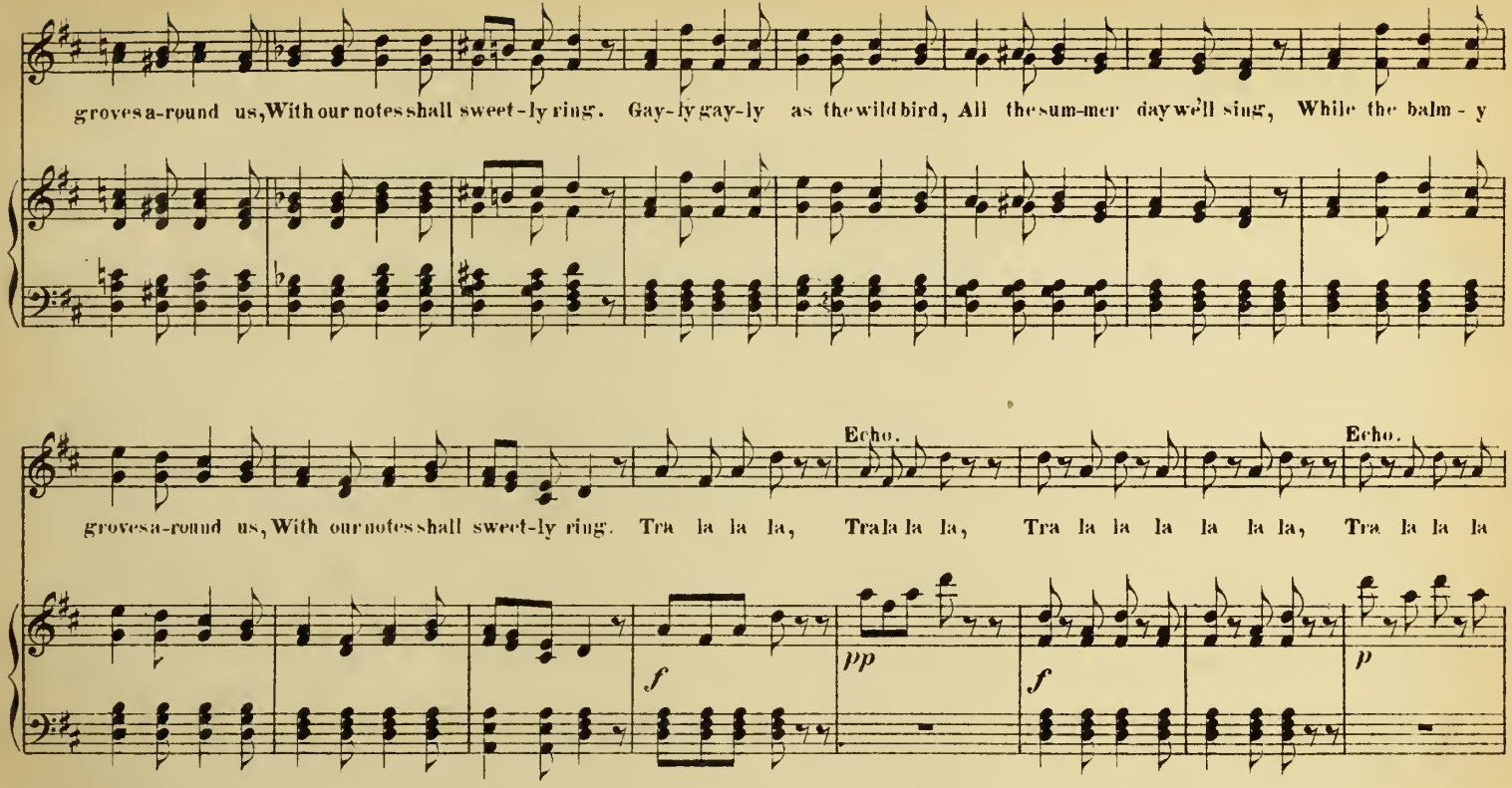
An Operetta in three parts.

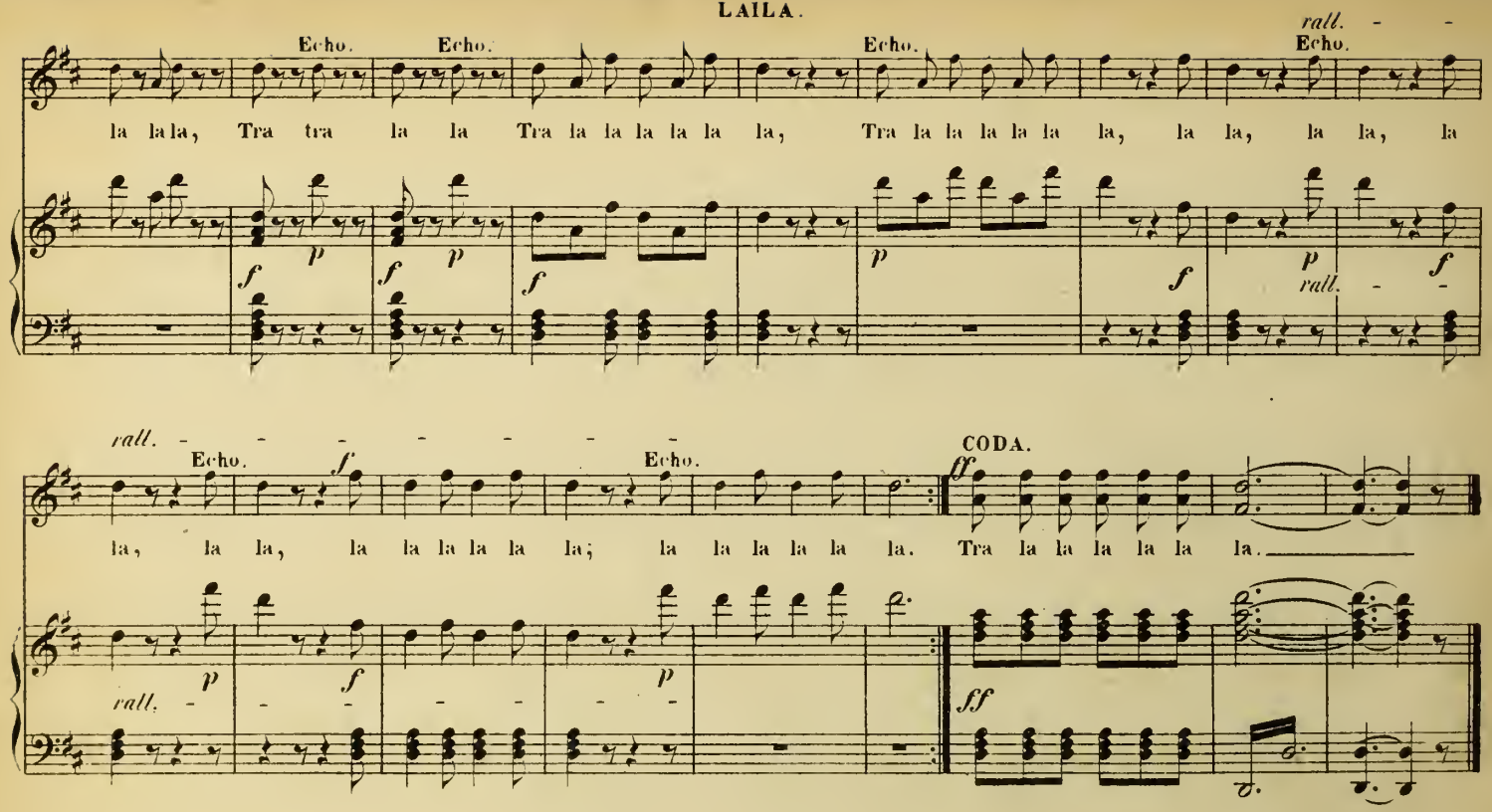
I. Chorus.
Allegretto.

G.W. STRATTON.



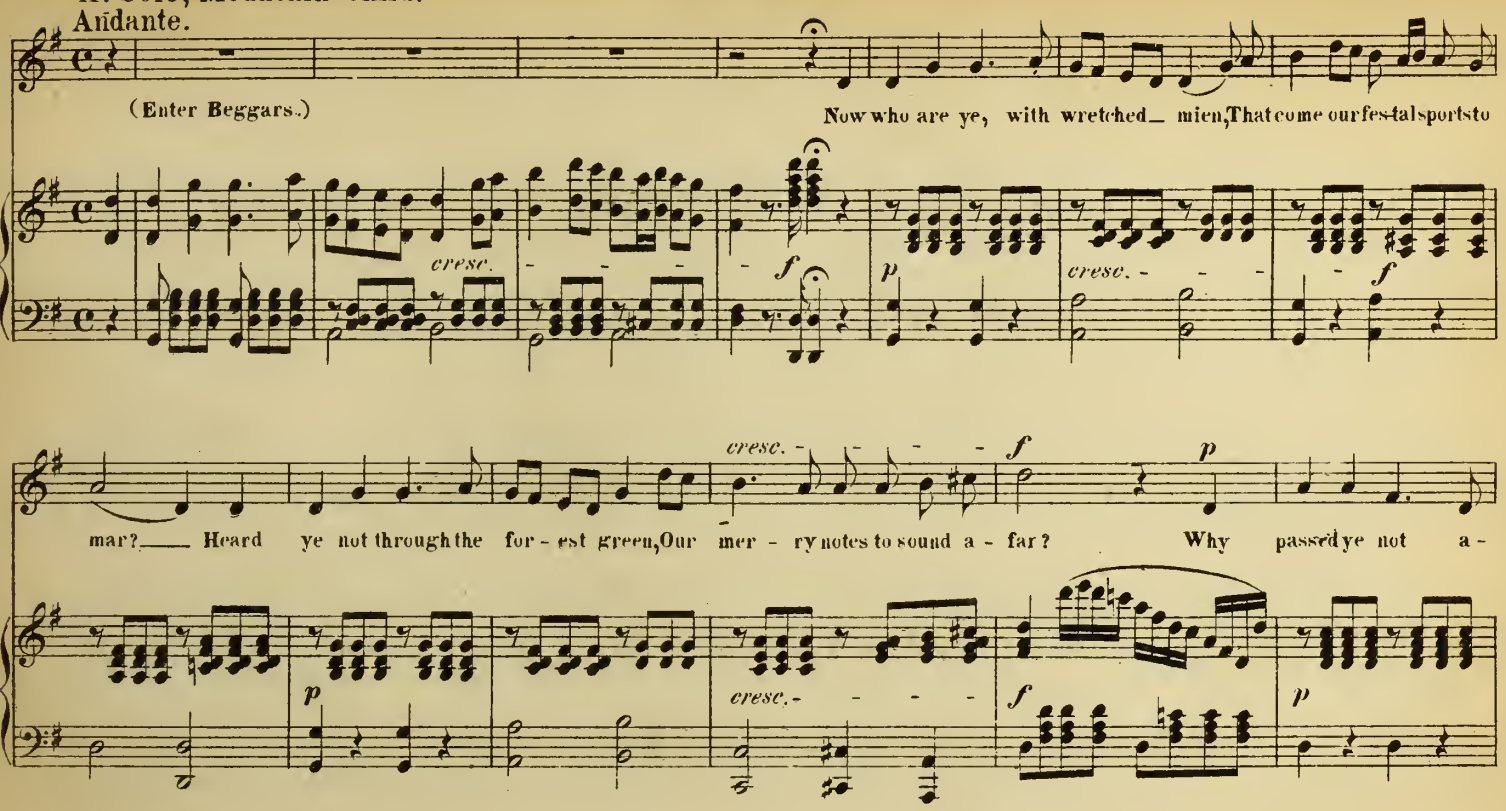

homes we gath-er, Here to join in songs of glee; Gay-ly, gay-ly as the wild bird, All the sum-mer day we'll sing, While the balm-y
float-ing by us, La-den with their per-fumes sweet, Not the clouds that float a-bove us Are one half so free as we, For our hearts un-
groves a-round us, With our notes shall sweet-ly ring.
touched by sor-row, Now are filled with mer-ry glee.
Gay-ly, gay-ly as the wild bird, All the sum-mer day we'll sing, While the balm-y
ff

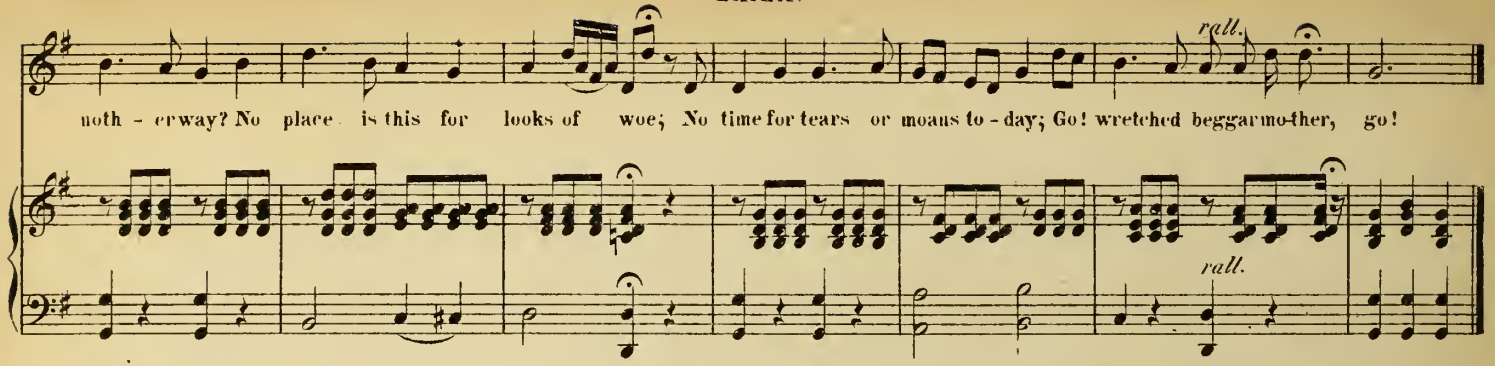

groves a-round us, With our notes shall sweet-ly ring. Gay-ly gay-ly as the wild bird, All the sum-mer day we'll sing, While the balm - y
groves a-round us, With our notes shall sweet-ly ring. Tra la la la, Tra la la la, Tra la la la la la la, Tra la la la
Echo.
Echo.
f
pp
f
p


LAILA.
Echo.
Echo.
Echo.
rall.
Echo.
la la la, Tra tra la la Tra la la la la la la, Tra la la la la la la, la la, la la, la
f
p
f
p
f
p
f
p
rall.
rall.
Echo.
f
Echo.
CODA.
ff
la, la la, la la la la la la; la la la la la la. Tra la la la la la la.
p
f
p
rall.
ff

II. Solo, Mountain Child.

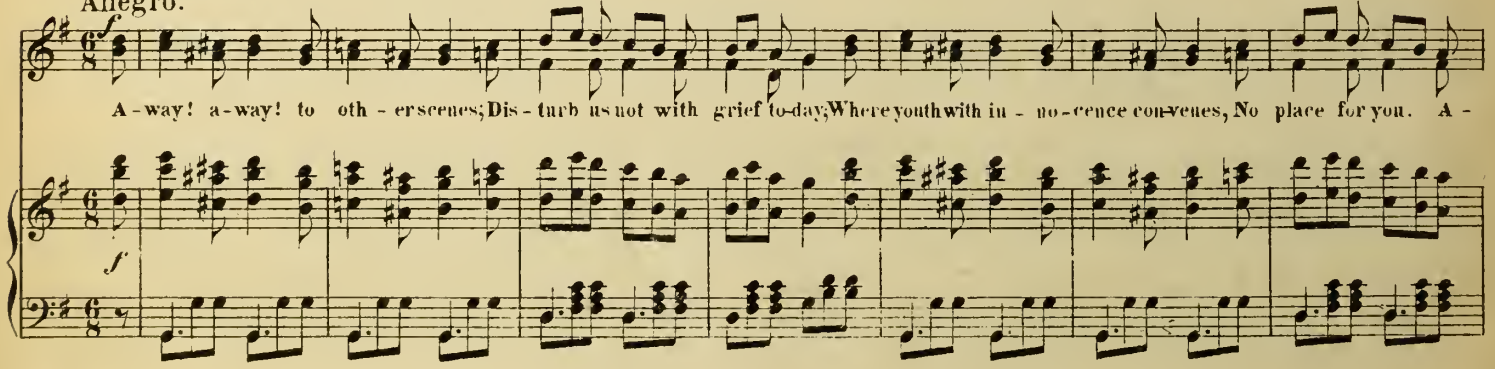
Andante.

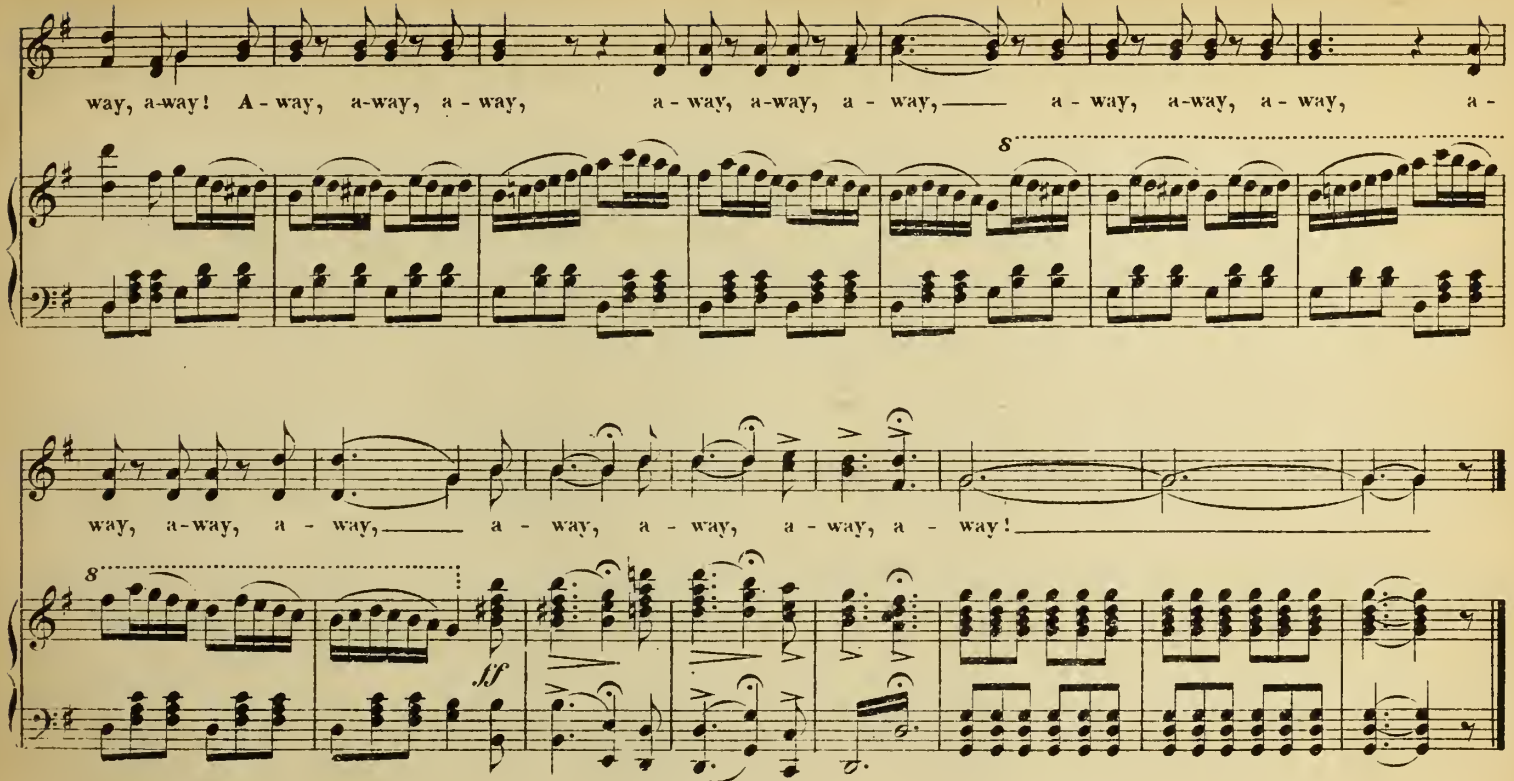




III. Semi-Chorus, Mountain Children.

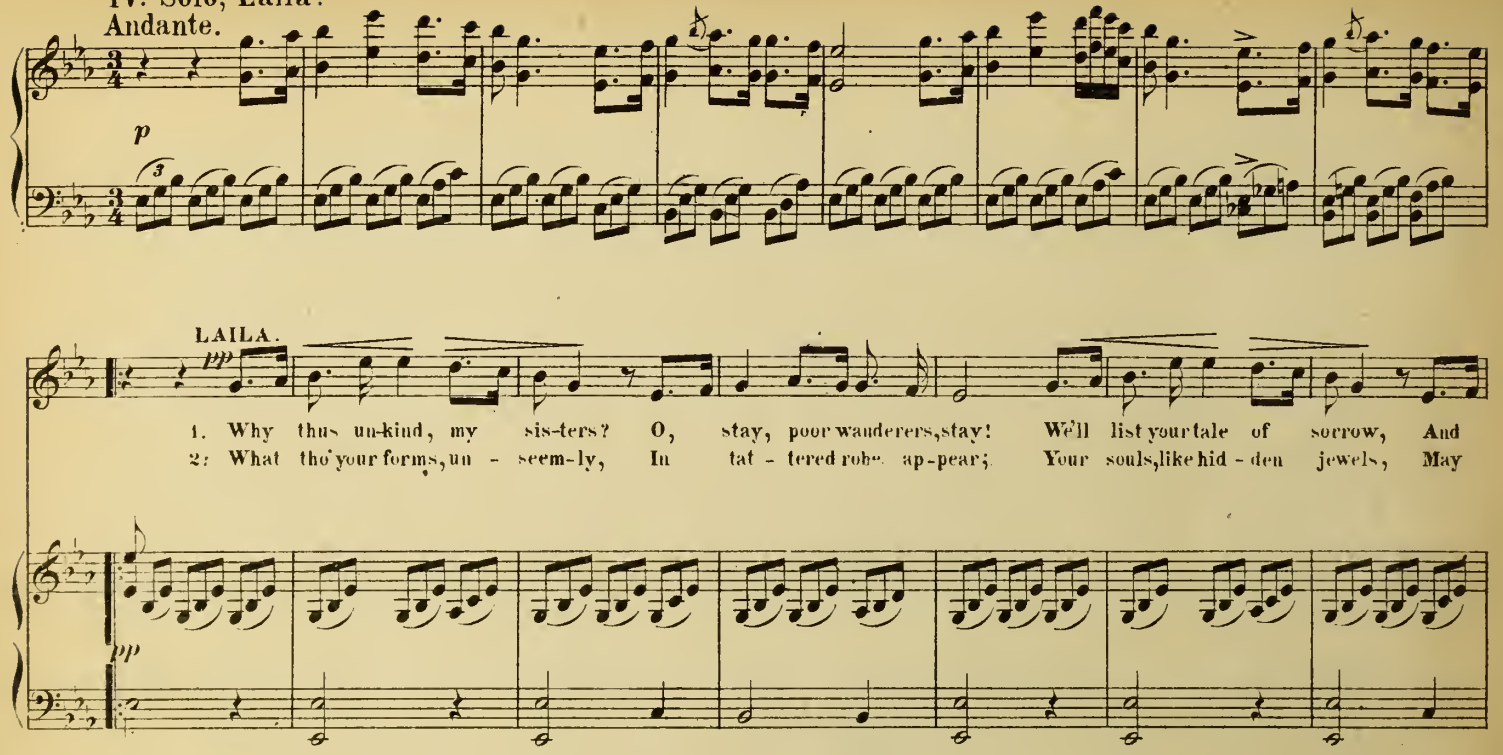
Allegro.

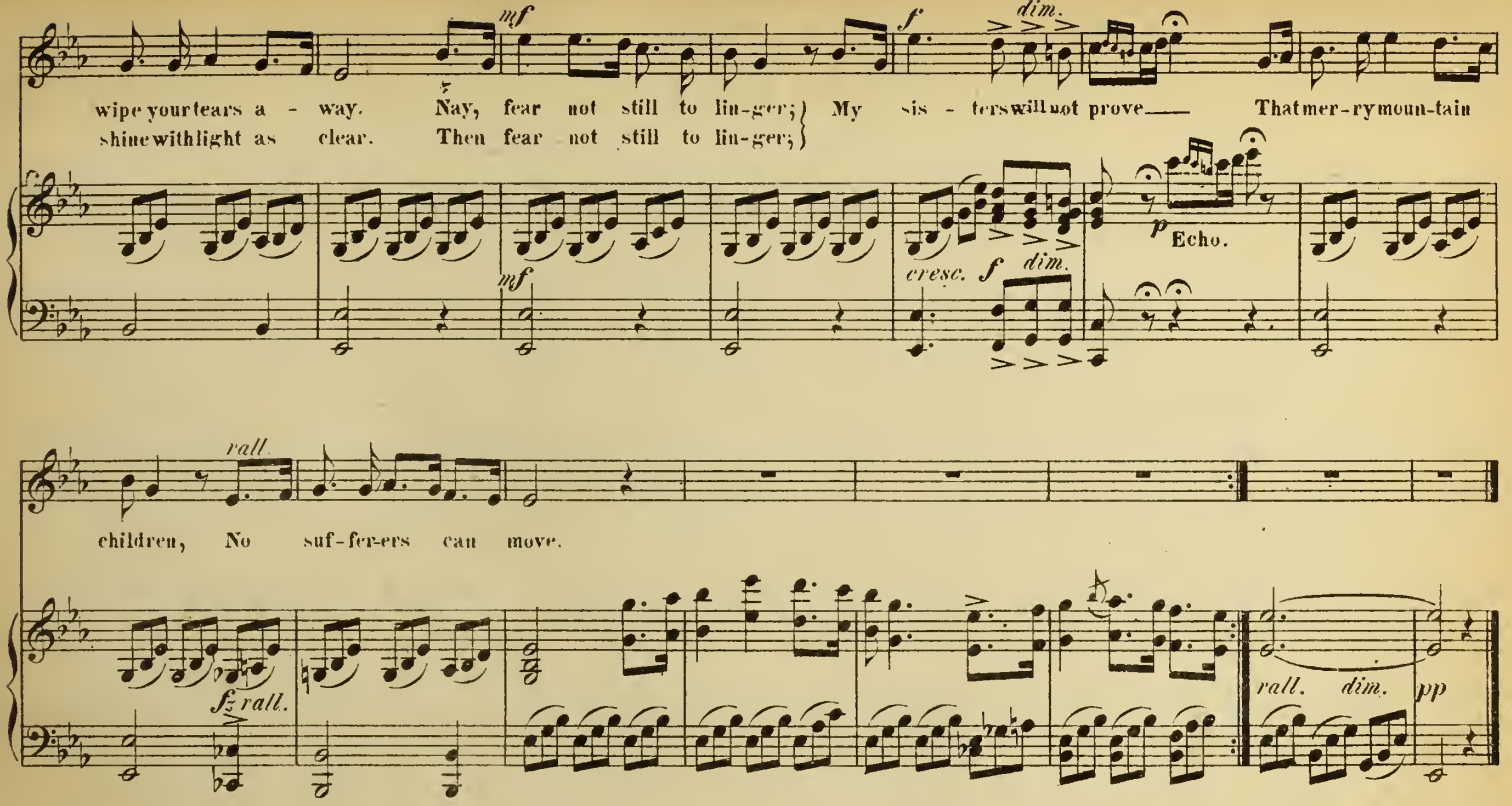



way, a-way! A - way, a-way, a - way, a - way, a-way, a - way, —— a - way, a-way, a - way, a -
8
way, a-way, a - way, —— a - way, a - way, a - way, a - way! ——
8
ff

IV. Solo, Laila.

Andante.

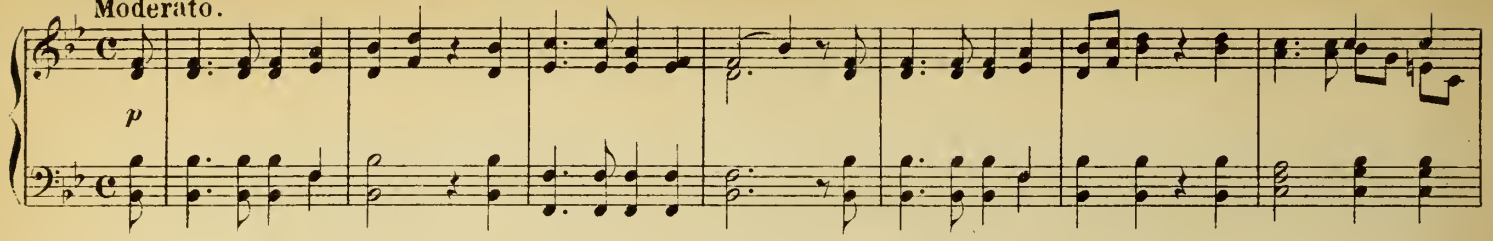



mf
f
dim.
wipe your tears a - way. Nay, fear not still to lin-ger; My sis - ters will not prove That mer-ry moun-tain
shine with light as clear. Then fear not still to lin-ger;
mf
cresc. f dim.
p Echo.
rall.
children, No suf-fer-ers can move.
fz rall.
rall. dim. pp

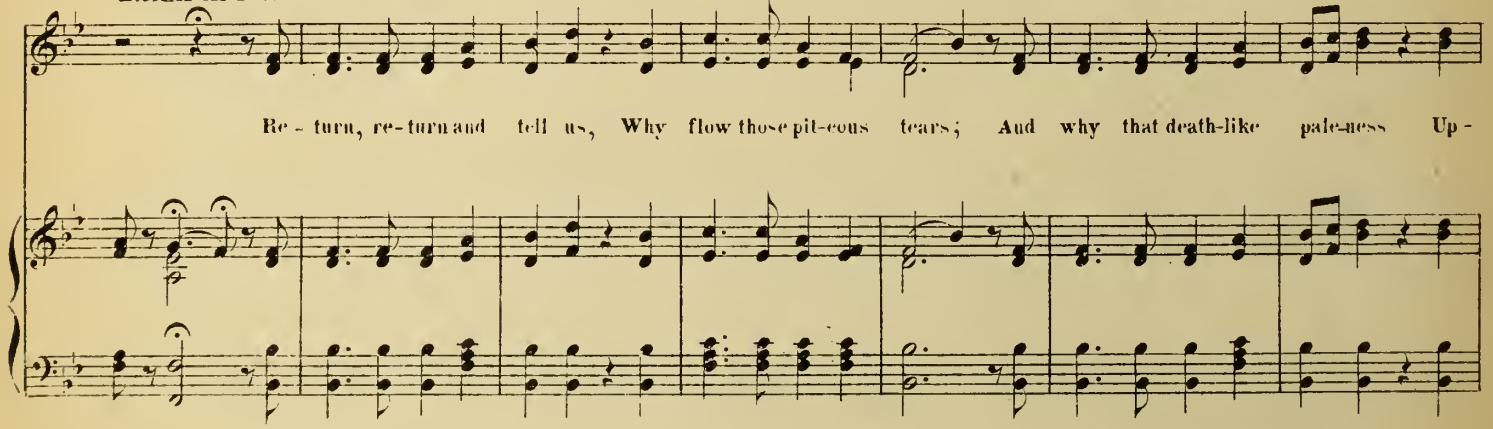
V. Duet, Laila and Mountain Child.

Moderato.

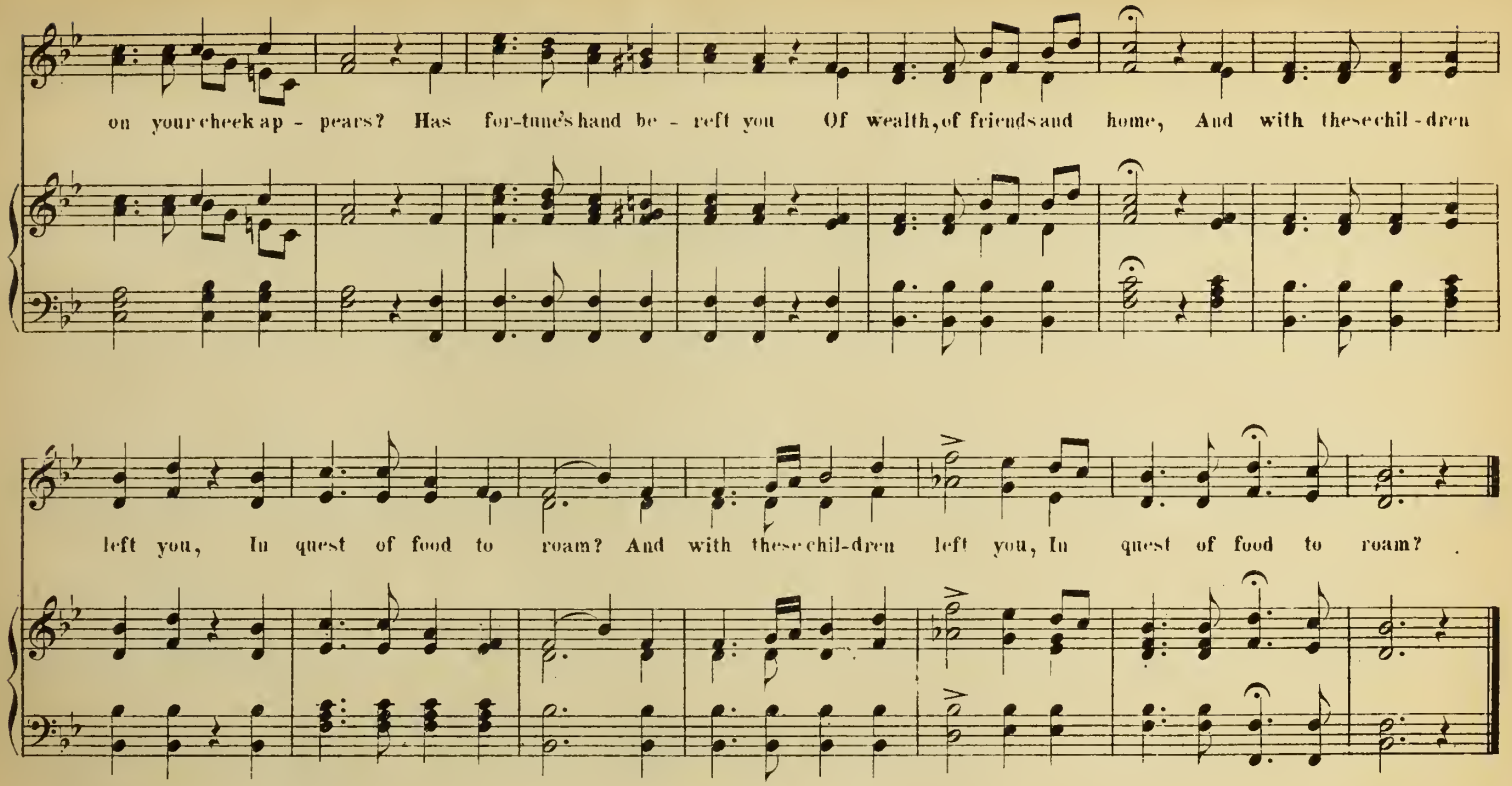
LAILA



LAILA AND MOUNTAIN CHILD.

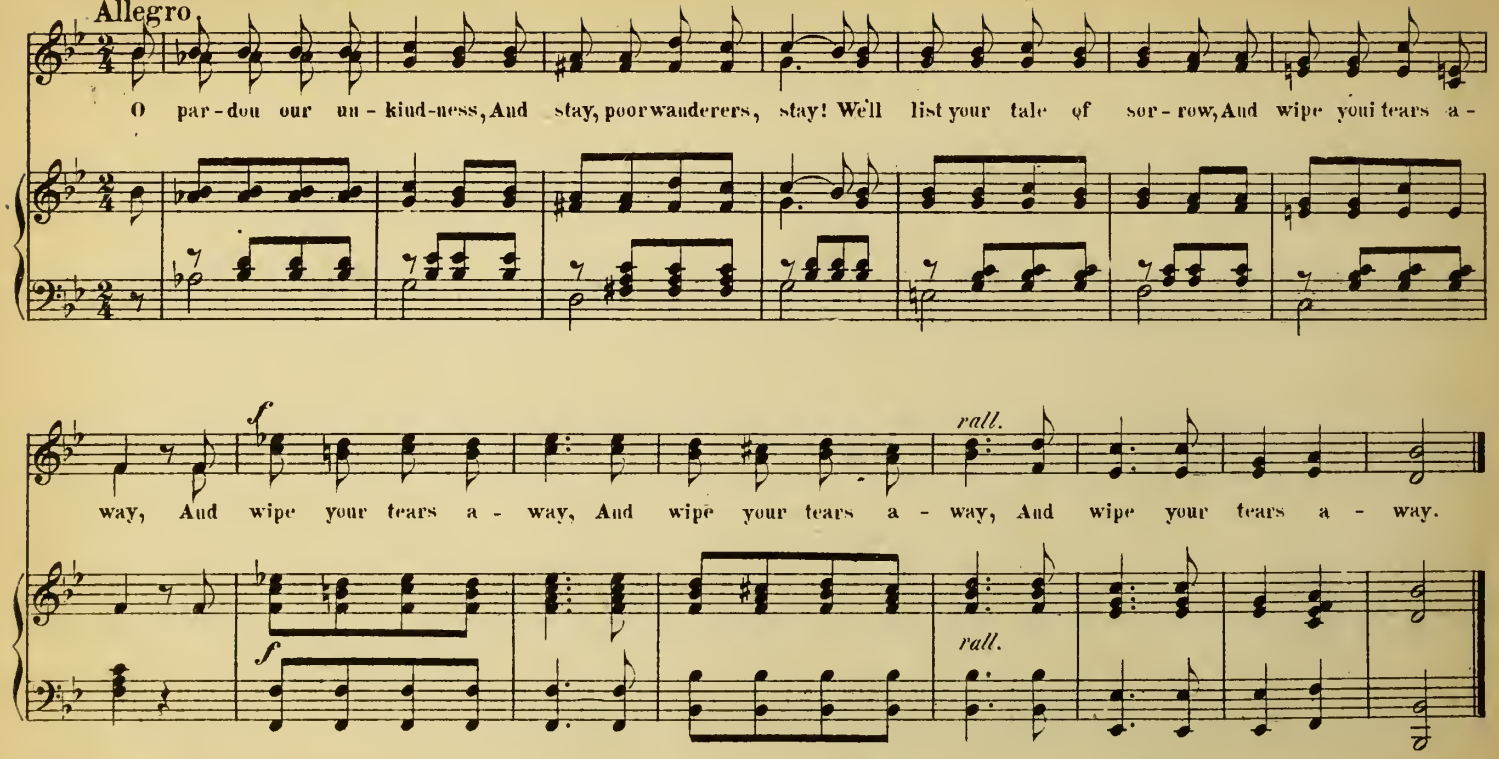


LAILA.


on your cheek ap - pears? Has for-tune's hand be - reft you Of wealth, of friends and home, And with these chil - dren
left you, In quest of food to roam? And with these chil-dren left you, In quest of food to roam?

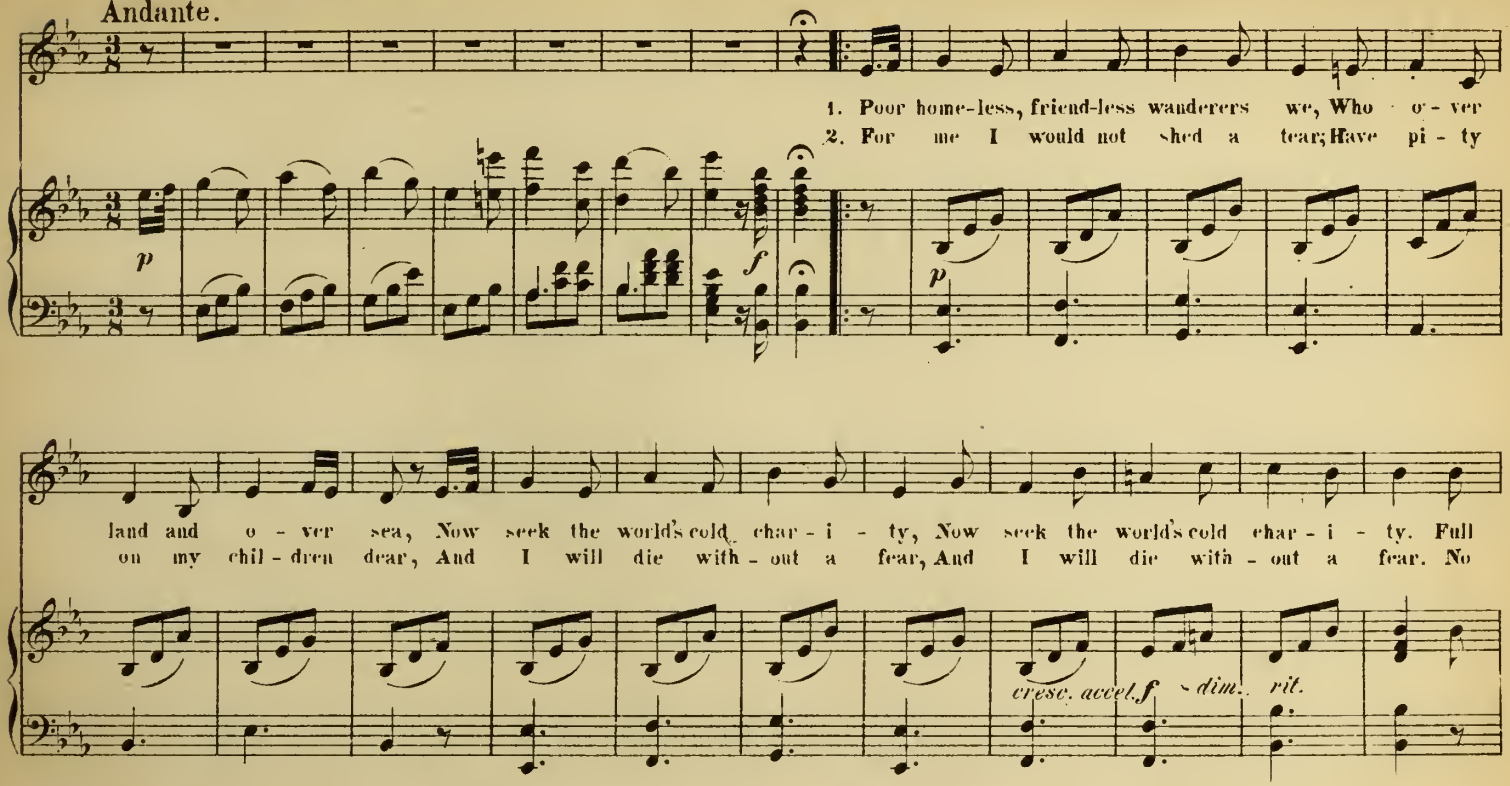
VI. Chorus, Mountain Children.

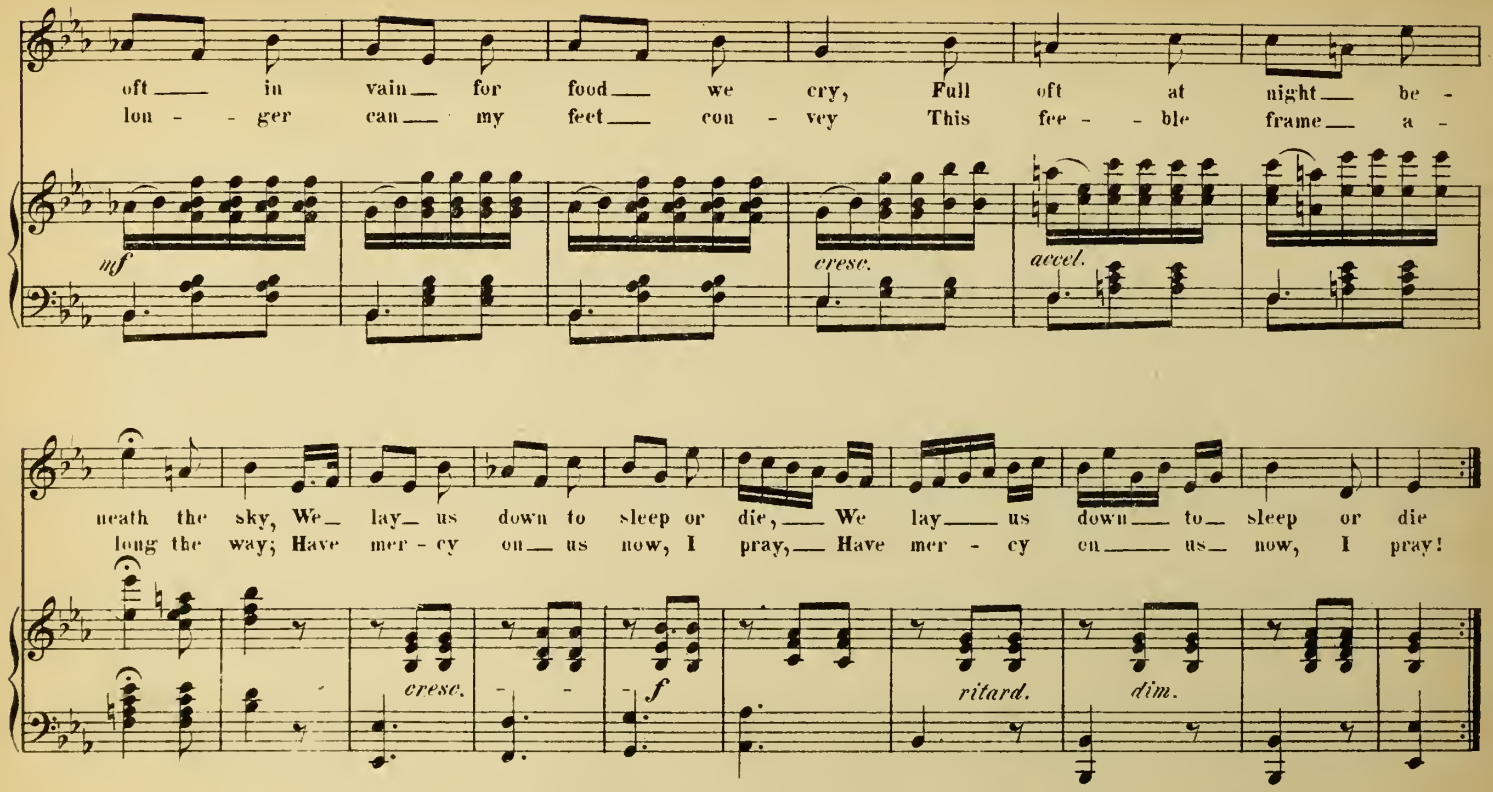
Allegro.



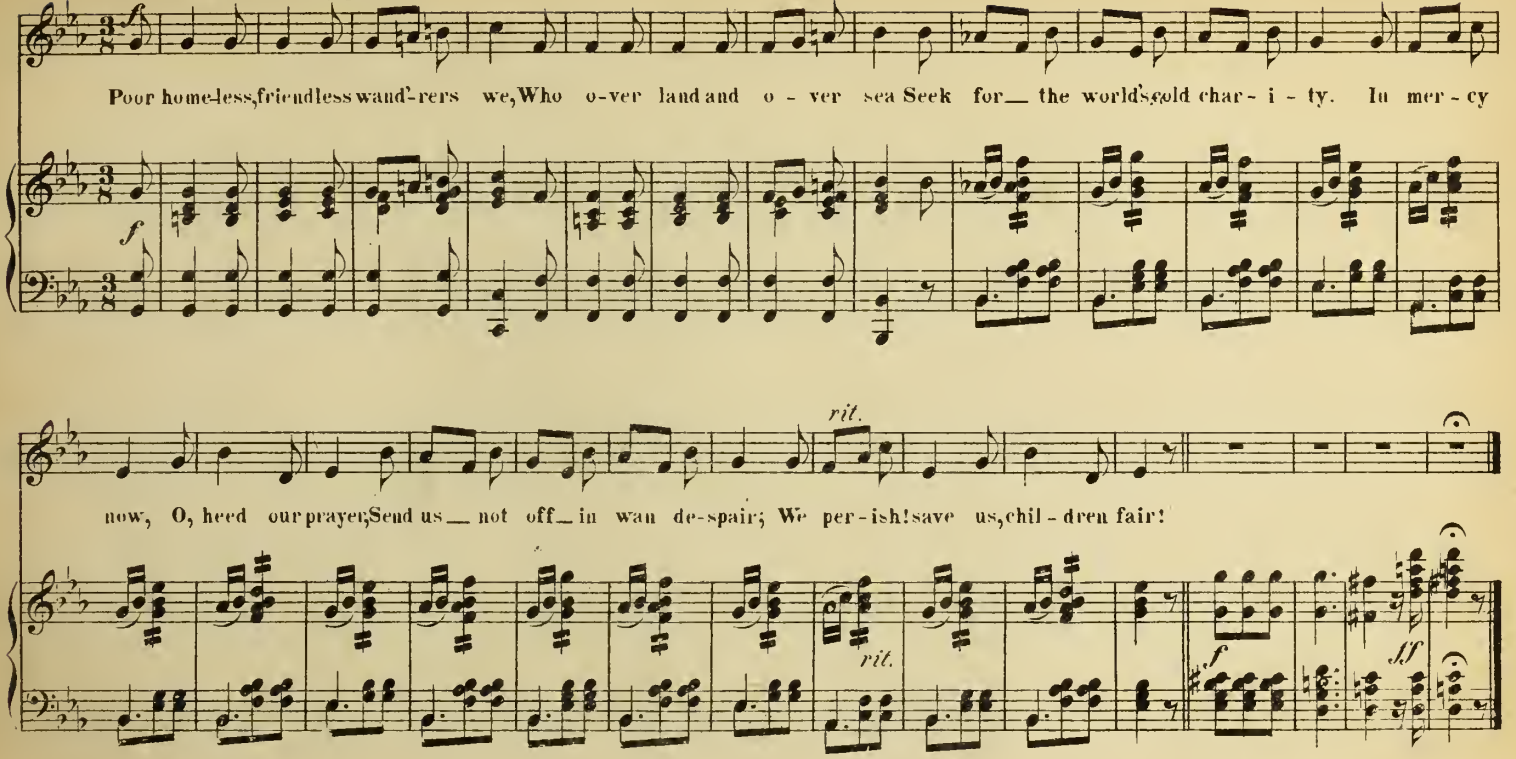
VII. Solo, Beggar Mother.

Andante.



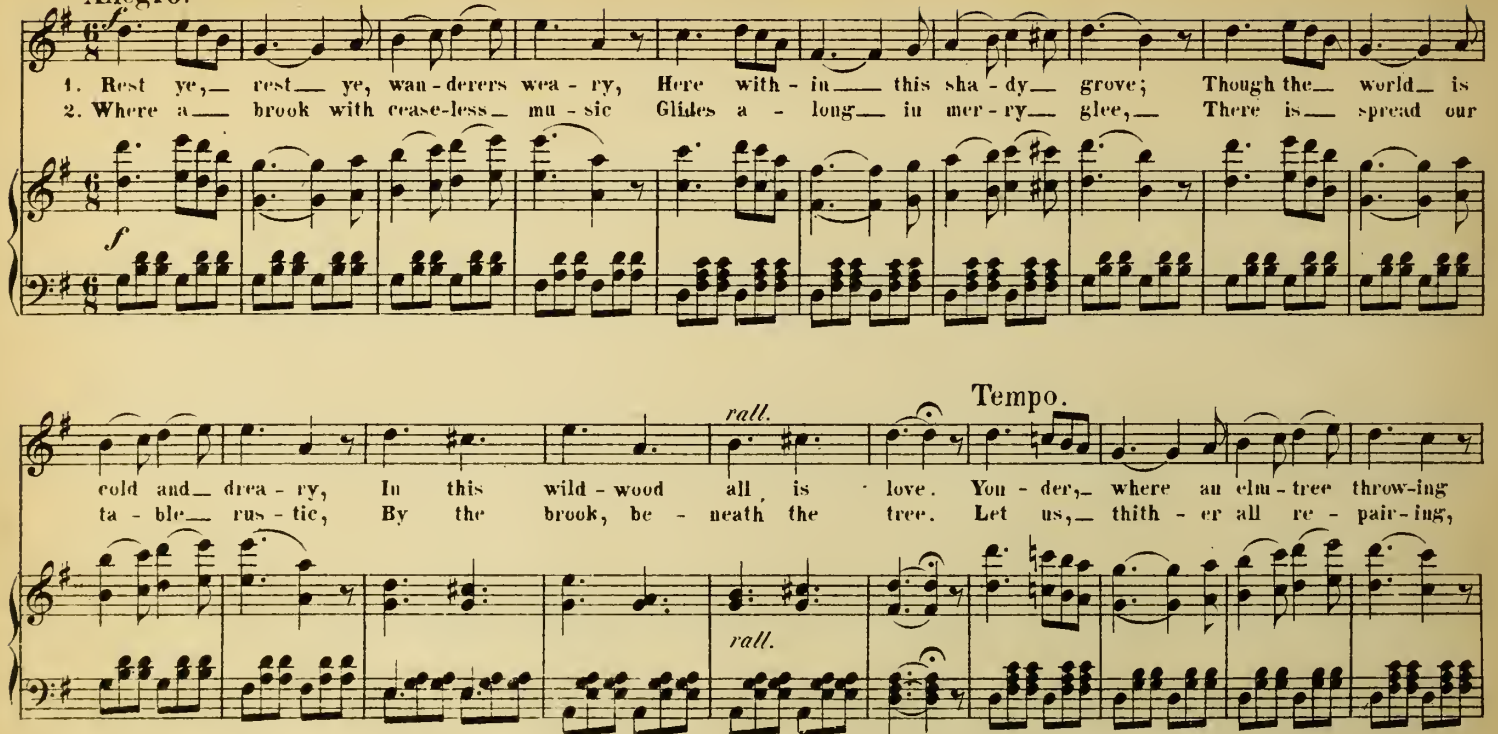

oft in vain for food we cry, Full oft at night be -
lon - ger can my feet con - vey This fee - ble frame a -
mf
cresc.
accel.
neath the sky, We lay us down to sleep or die, We lay us down to sleep or die
long the way; Have mer - cy on us now, I pray, Have mer - cy on us now, I pray!
cresc.
f
ritard.
dim.

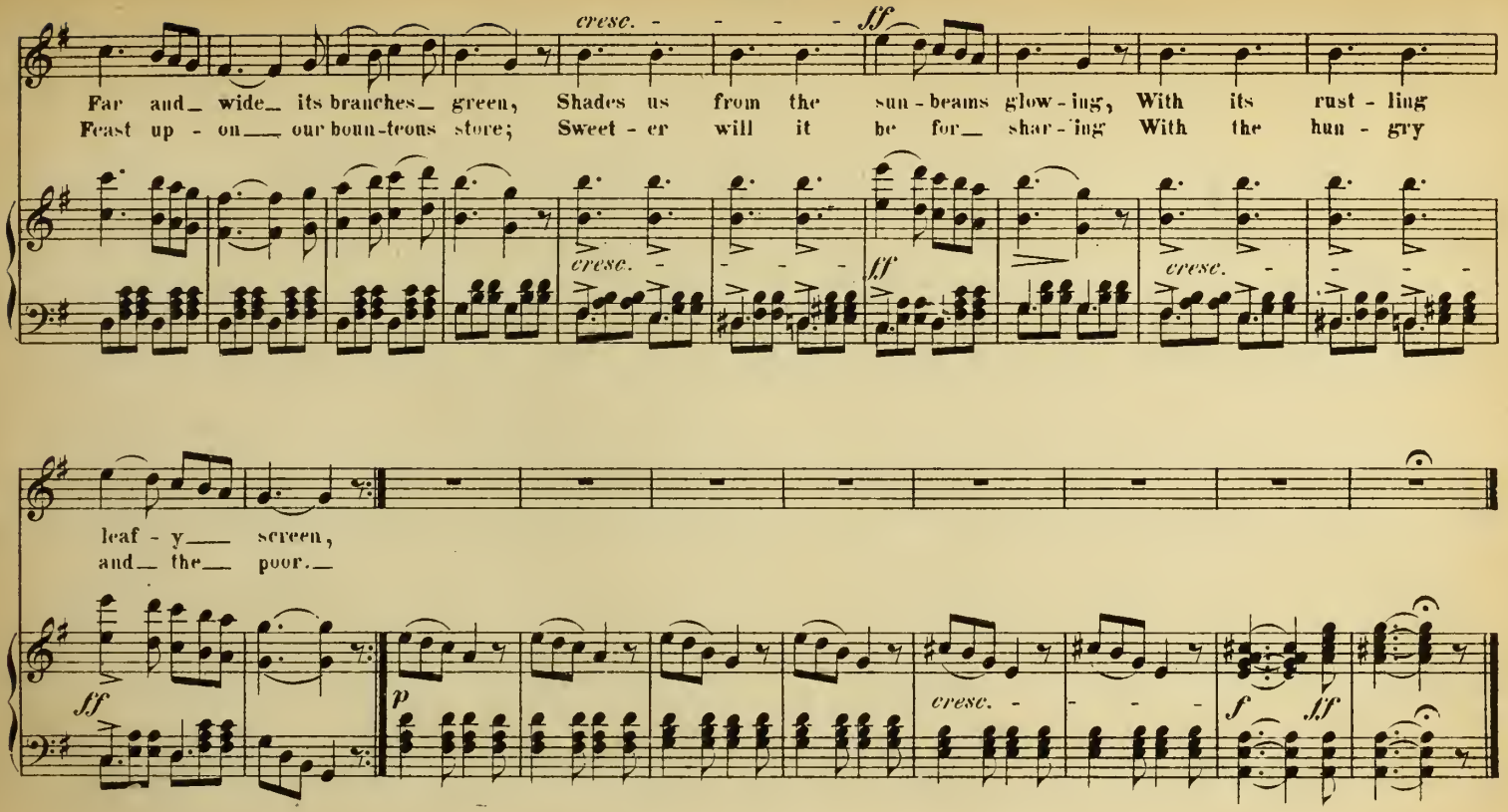
VIII. Chorus, Beggars.



IX. Chorus, Mountain Children.

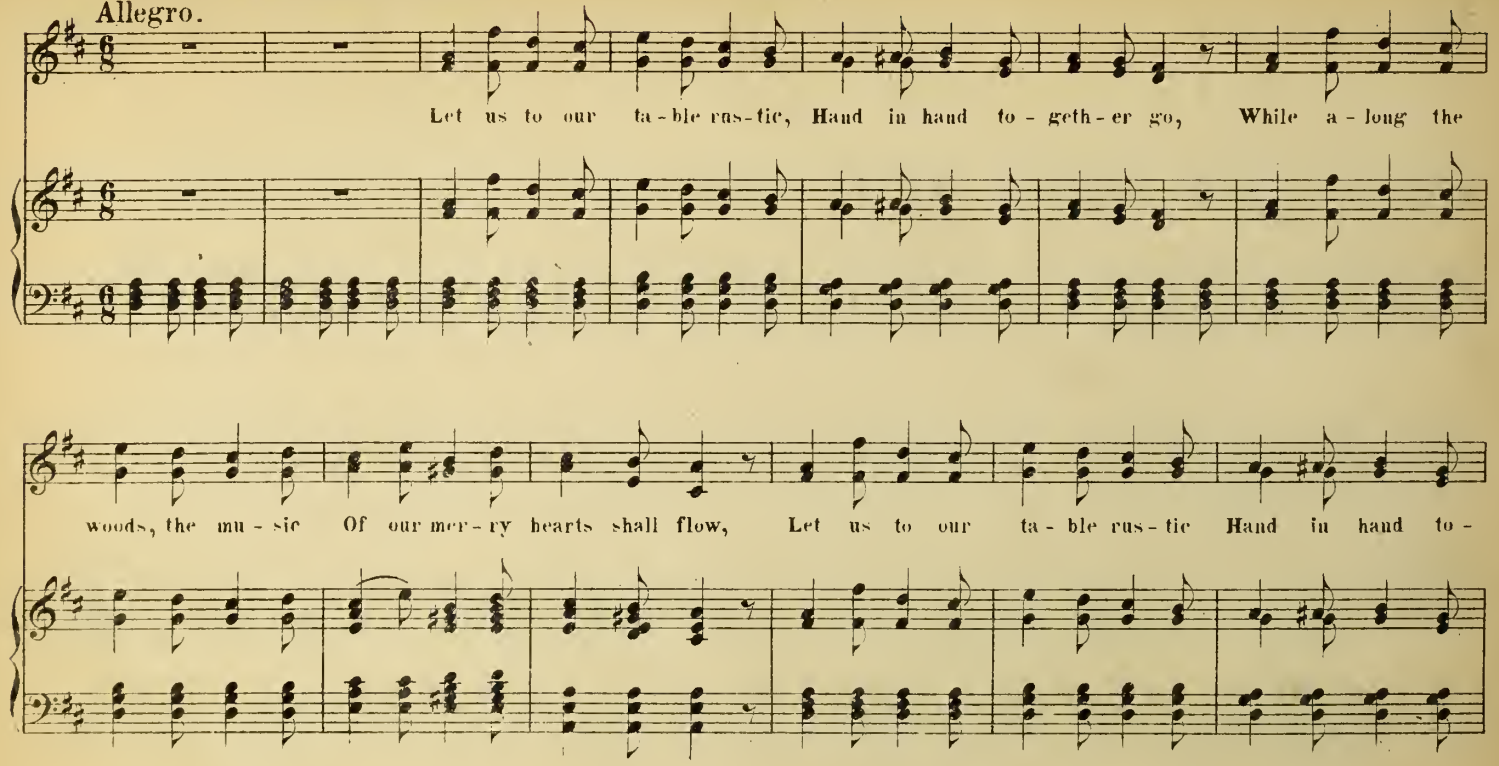
Allegro.

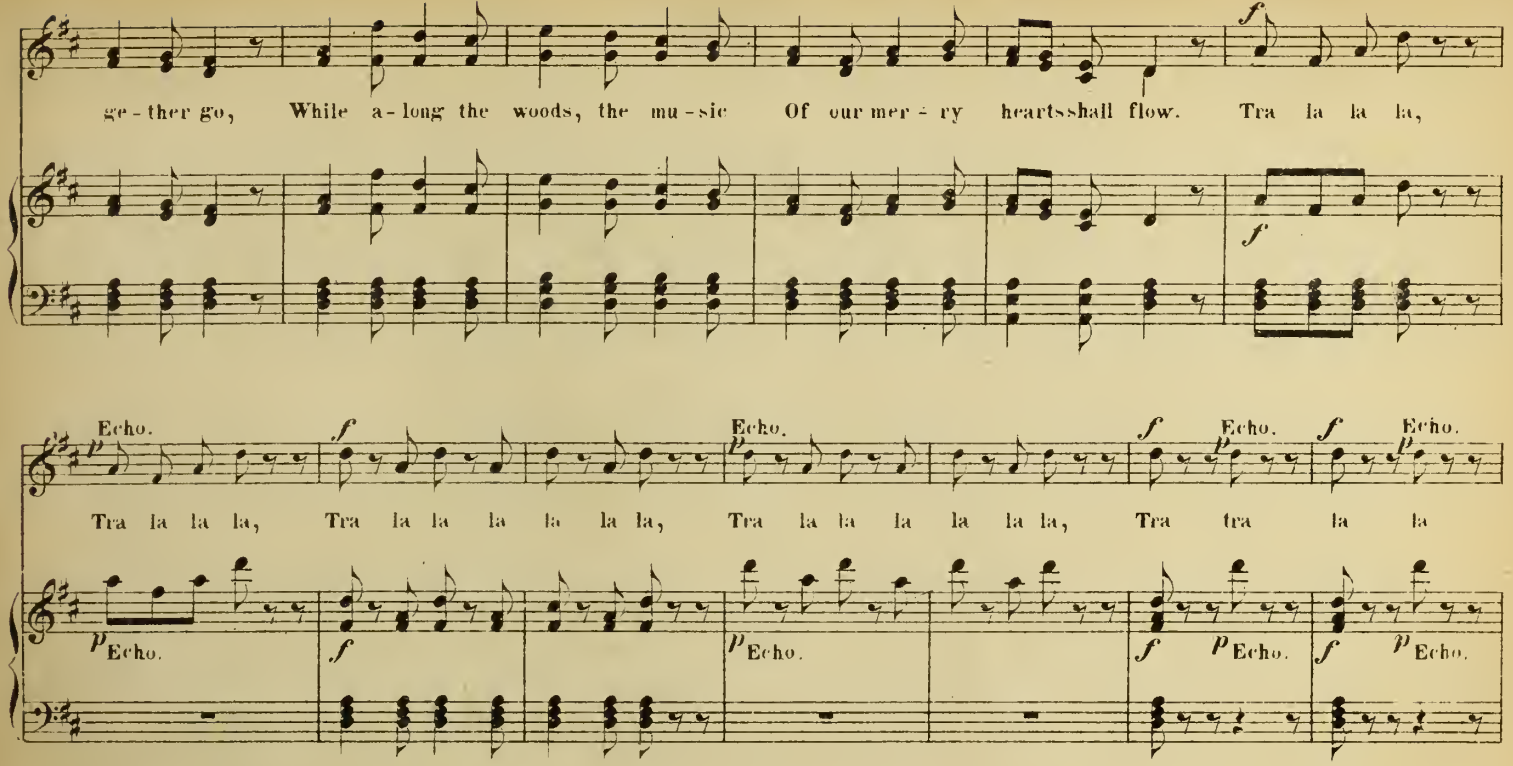


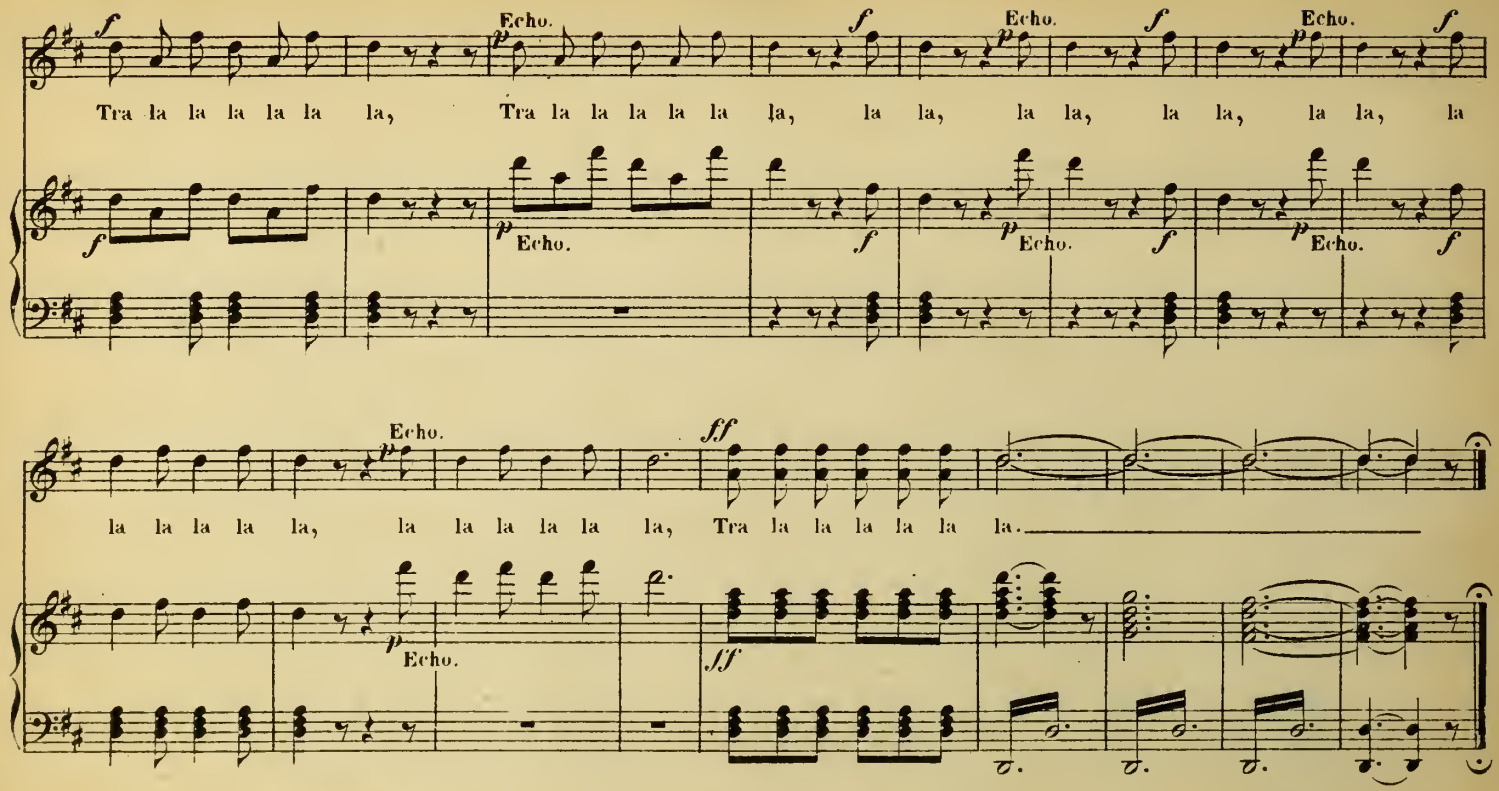

cresc. - - - - ff
Far and_ wide_ its branches_ green, Shades us from the sun - beams glow - ing, With its rust - ling
Feast up - on___ our boun-teous store; Sweet - er will it be for_ shar - ing With the hun - gry
cresc. - - - - ff cresc. - - - -
leaf - y___ screen,
and_ the___ poor._
ff p cresc. - - - - f ff

X. Chorus, Mountain Children.

Allegro.



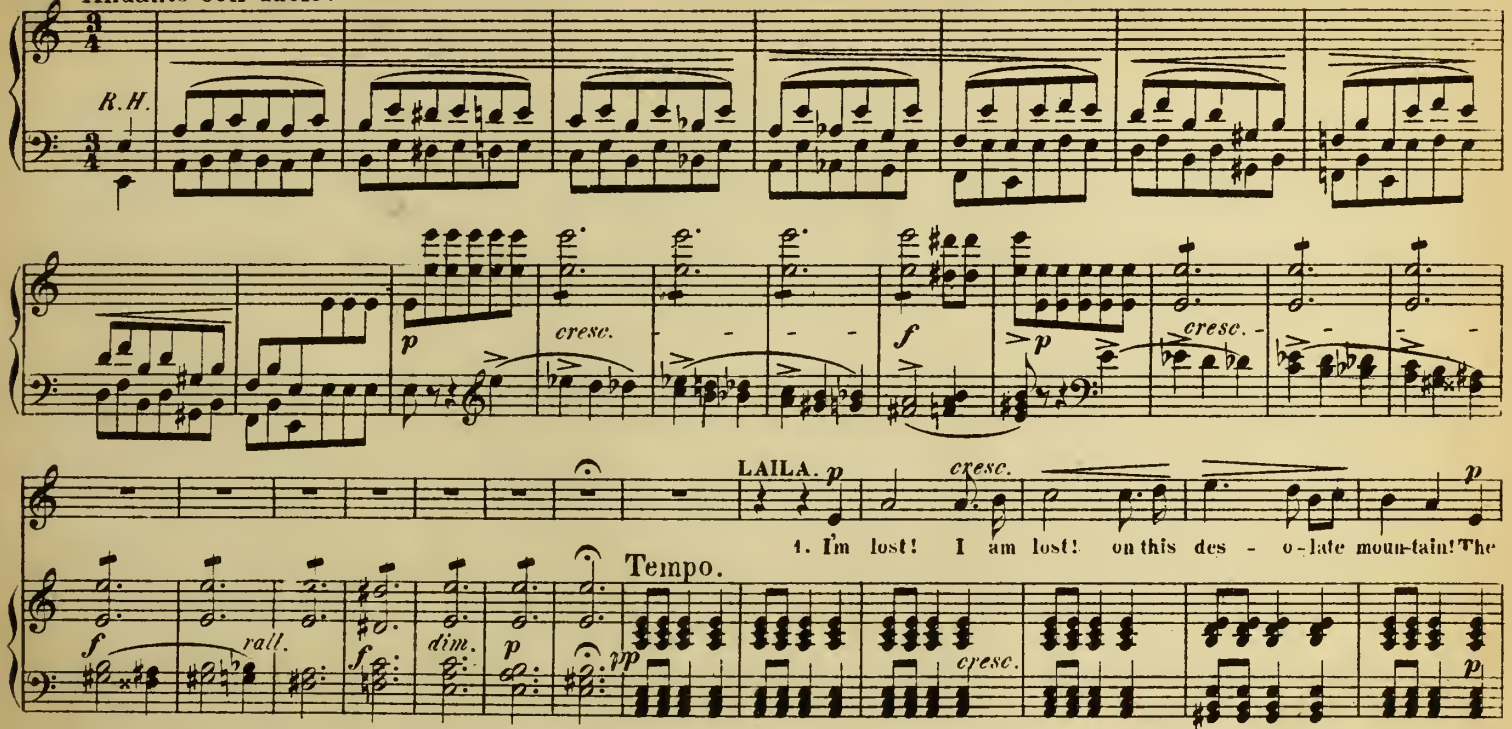

ge-ther go, While a-long the woods, the mu-sic Of our mer-ry heartsshall flow. Tra la la la,
Echo.
Tra la la la, Tra la la la la la la, Tra la la la la la la, Tra tra la la
Echo.

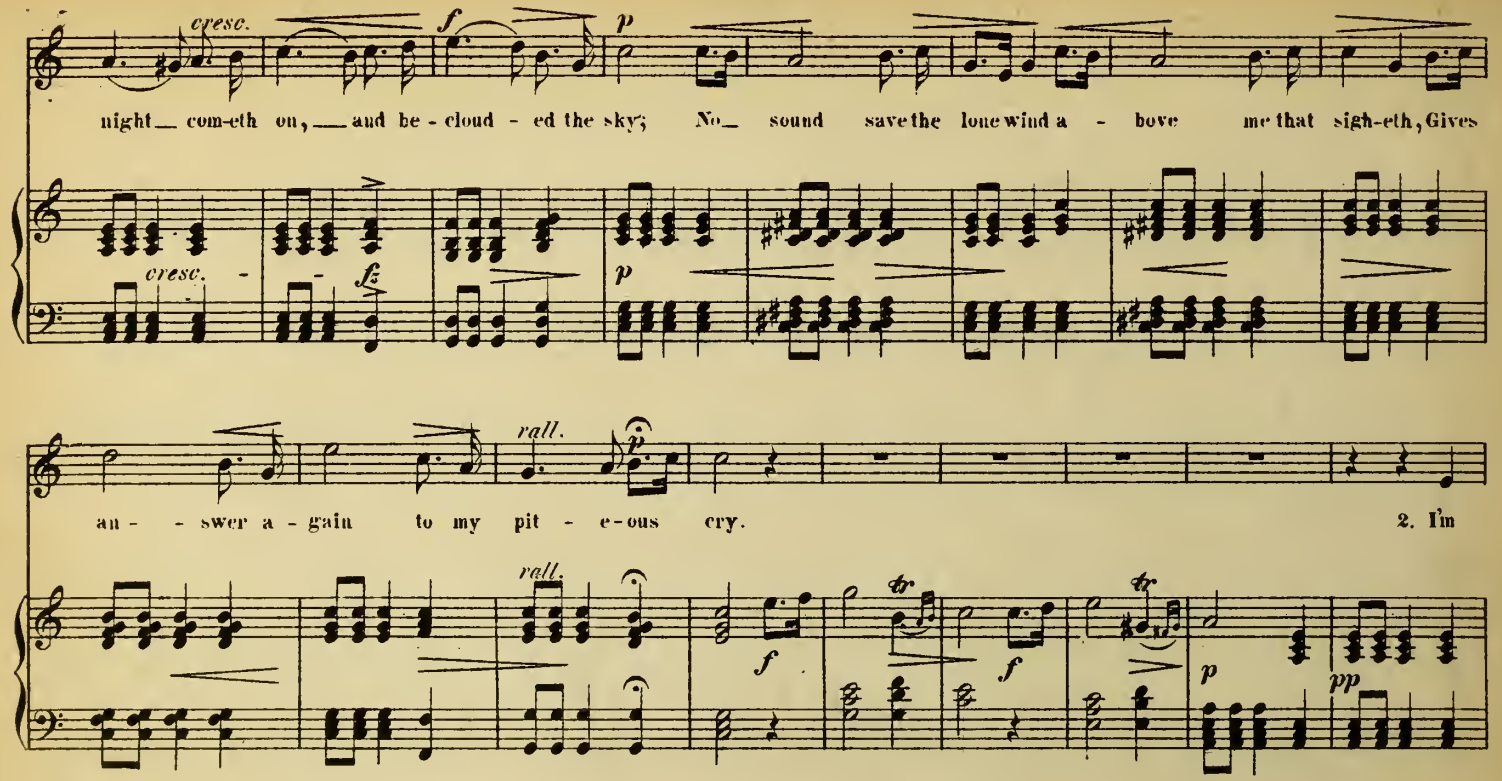

Tra la la la la la la, Tra la la la la la la, la la, la la, la la, la
la la la la la, la la la la la la, Tra la la la la la la.
Echo.

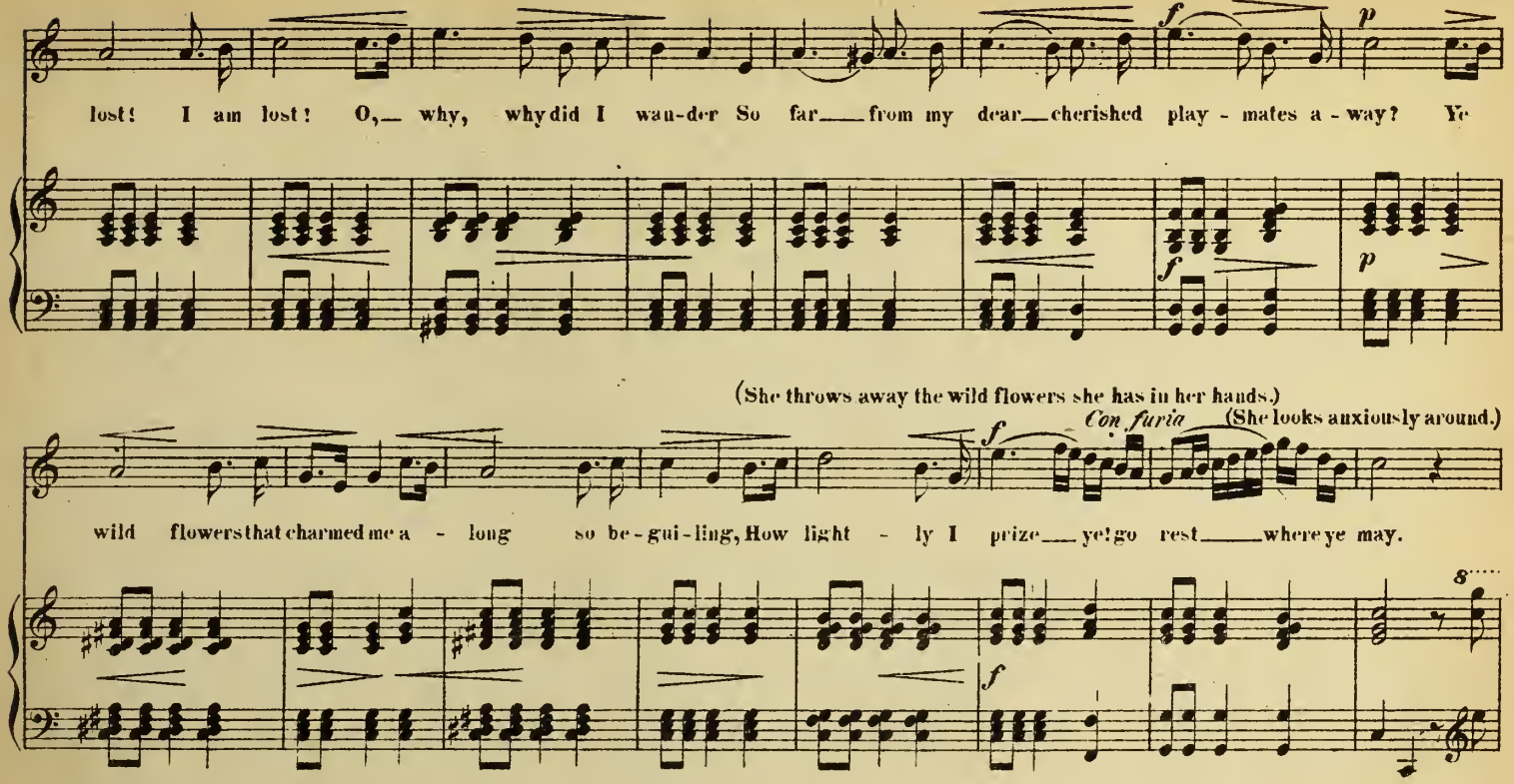
PART II.

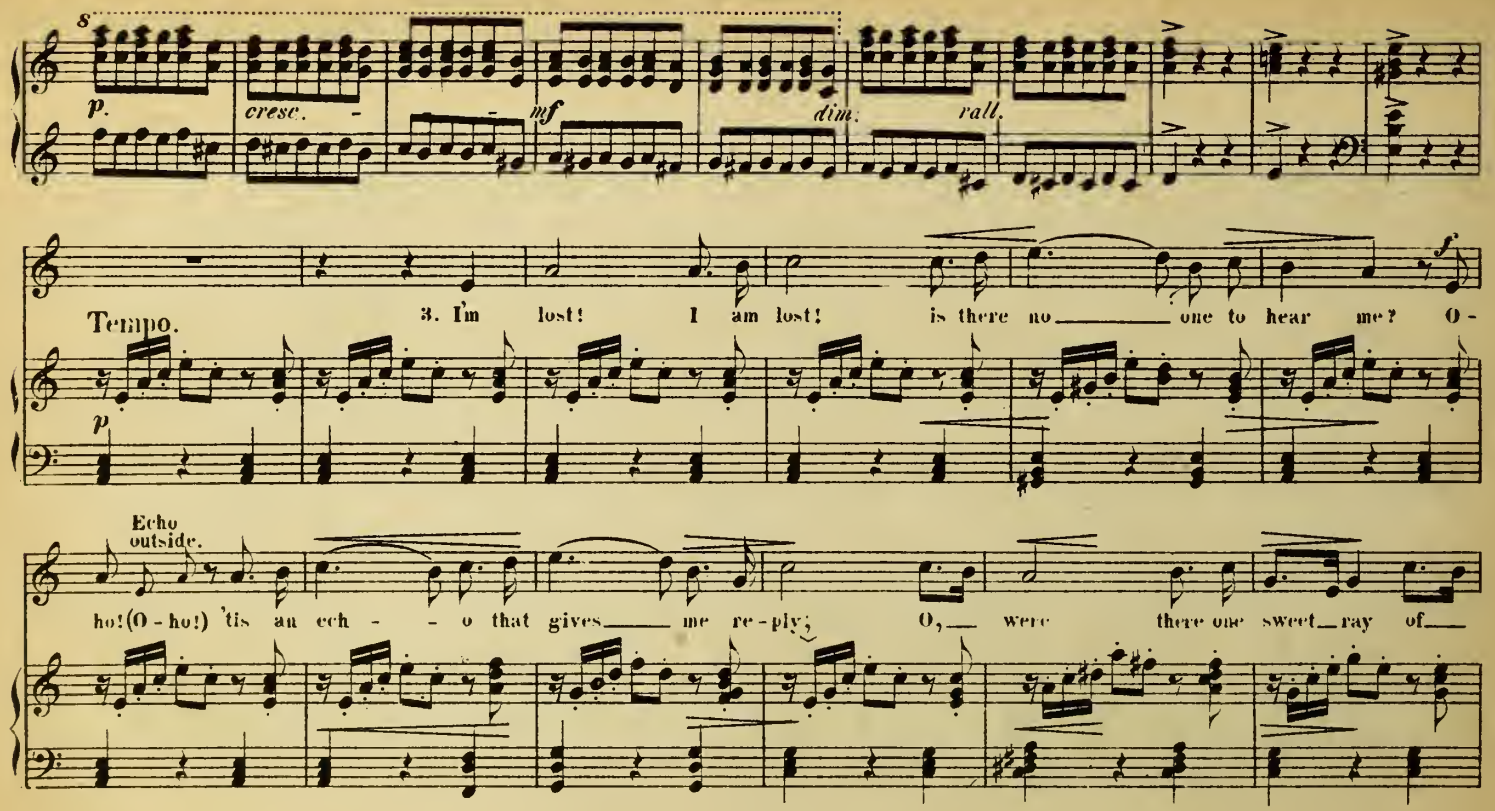
XI. Solo, Laila.

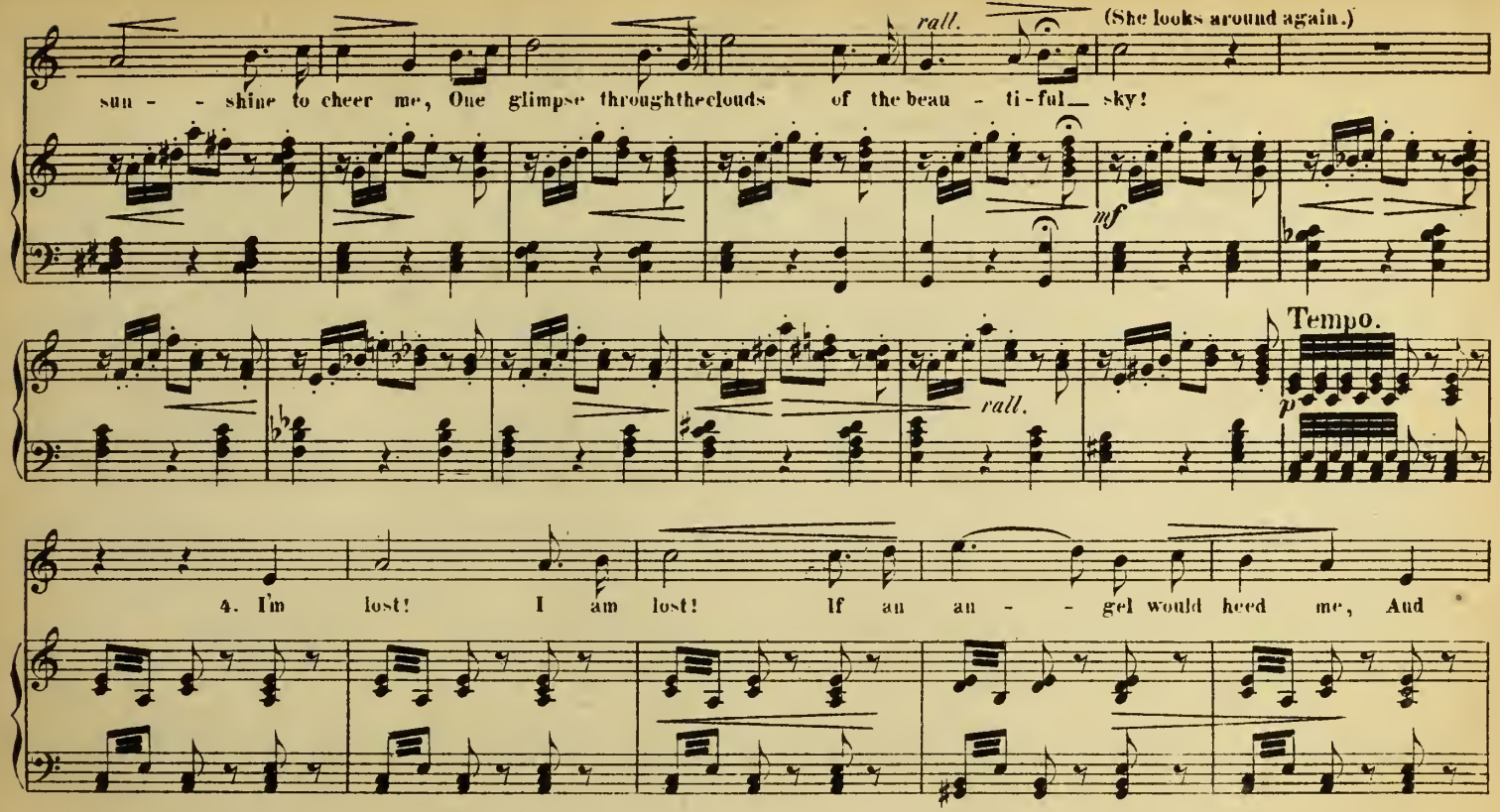
Andante con duolo.

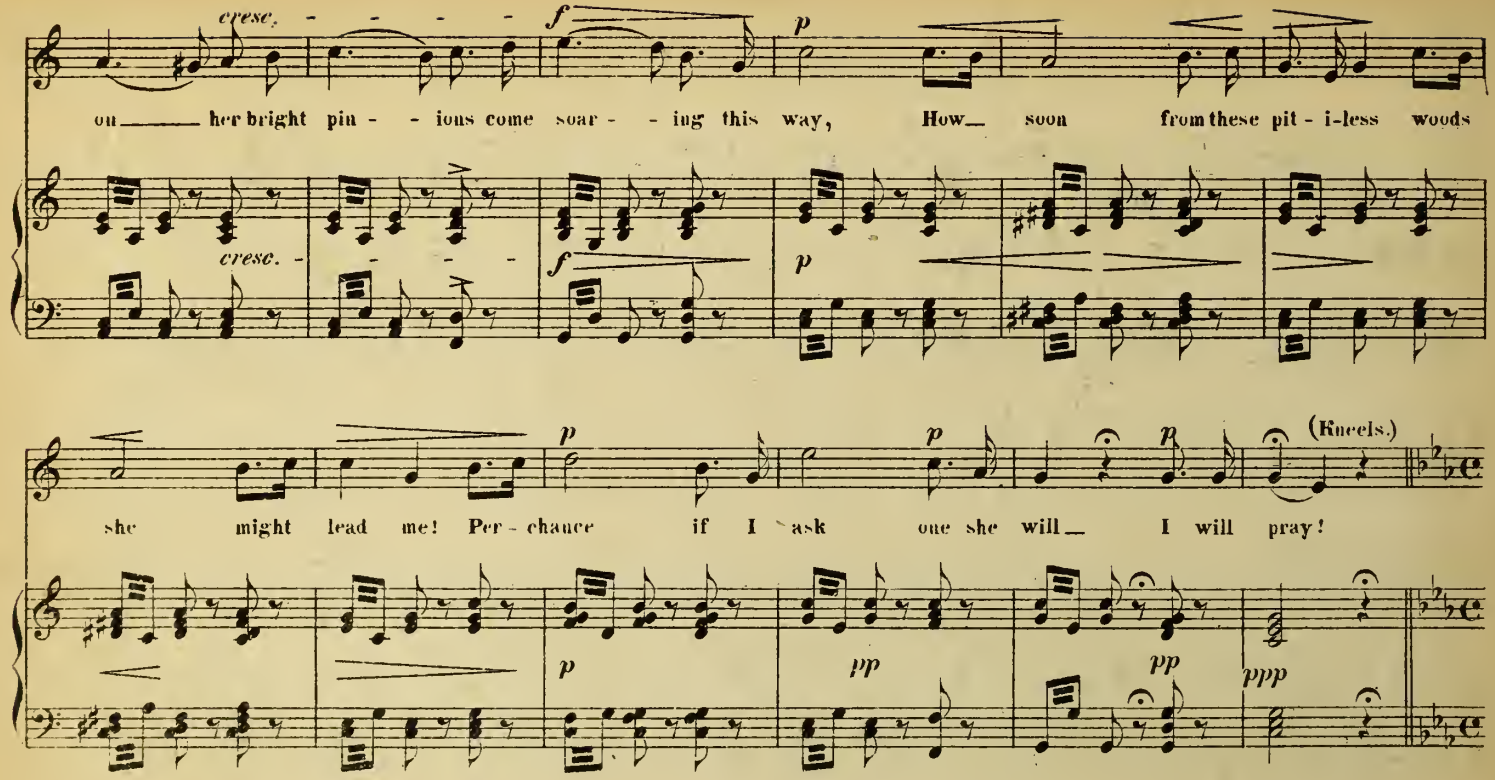


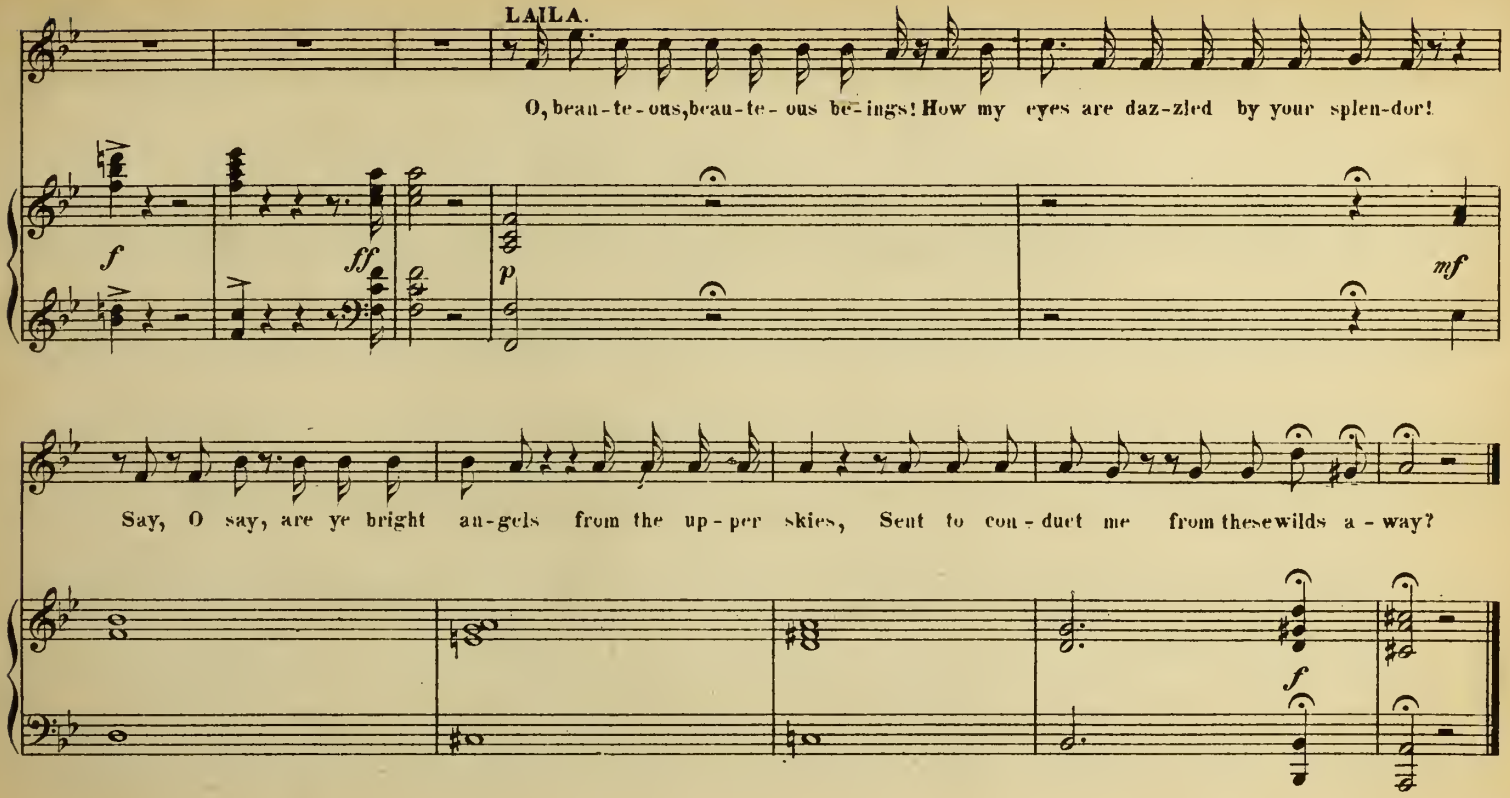

cresc.
f
p
night com-eth on, and be - cloud - ed the sky; No sound save the lone wind a - bove me that sigh-eth, Gives
cresc.
fz
p
rall.
p
an - swer a - gain to my pit - e-ous cry.
2. I'm
rall.
f
tr
f
tr
p
pp


lost! I am lost! O, why, why did I wan-der So far from my dear cherished play - mates a - way? Ye
(She throws away the wild flowers she has in her hands.)
Con furia
(She looks anxiously around.)
wild flowers that charmed me a - long so be - gui - ling, How light - ly I prize ye! go rest where ye may.


s
p.
cresc.
mf
dim.
rall.
Tempo.
3. I'm lost! I am lost! is there no one to hear me? O -
p
Echo outside.
ho! (O - ho!) 'tis an ech - - o that gives me re - ply; O, were there one sweet ray of

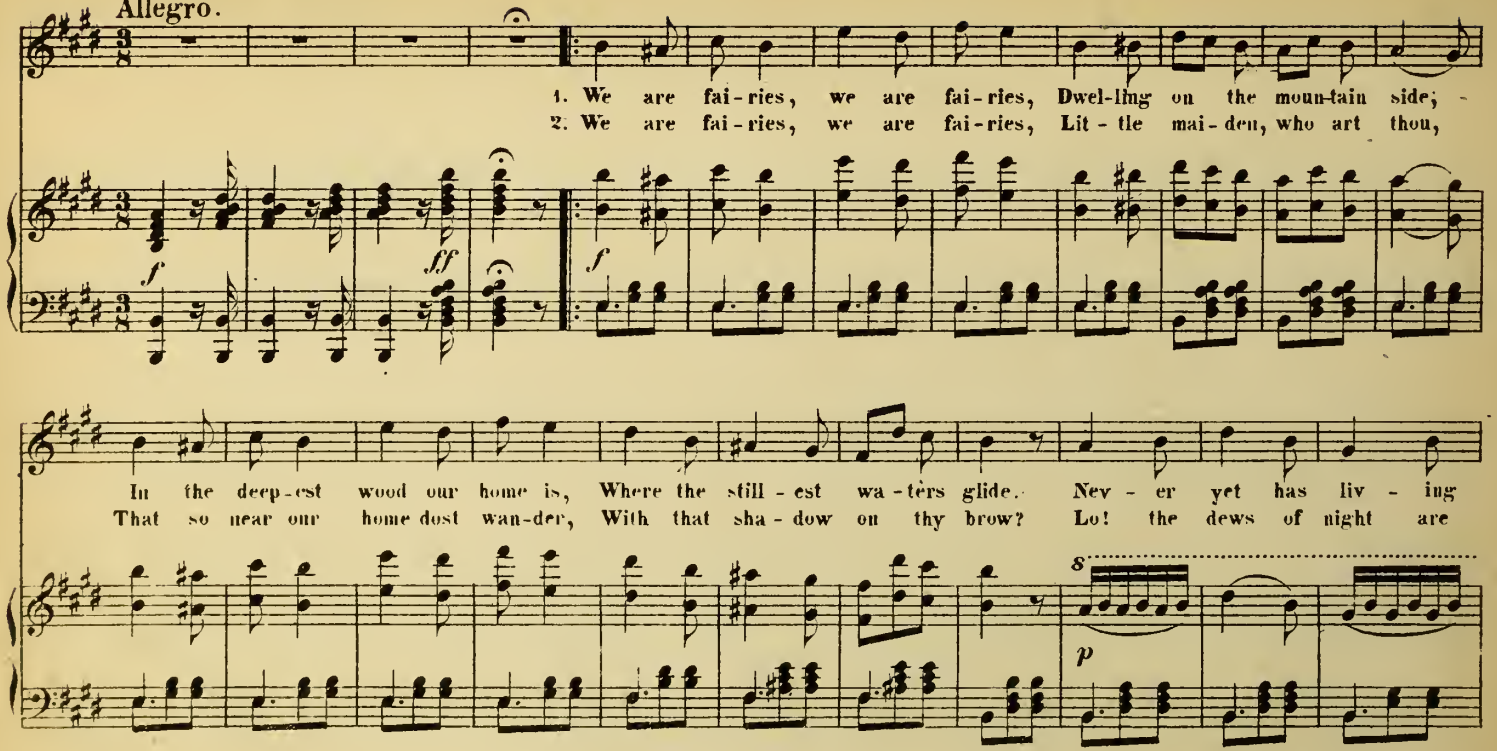

rall.
(She looks around again.)
sun - - shine to cheer me, One glimpse throughtheclouds of the beau - ti-ful sky!
mf
rall.
Tempo.
p
4. I'm lost! I am lost! If an an - - gel would heed me, And


cresc. - - - - -
f
p
on her bright pin - - ions come soar - - ing this way, How soon from these pit - i-less woods
cresc. - - - -
f
p
p
p
p
(Kneels.)
she might lead me! Per - chance if I ask one she will I will pray!
p
pp
pp
ppp

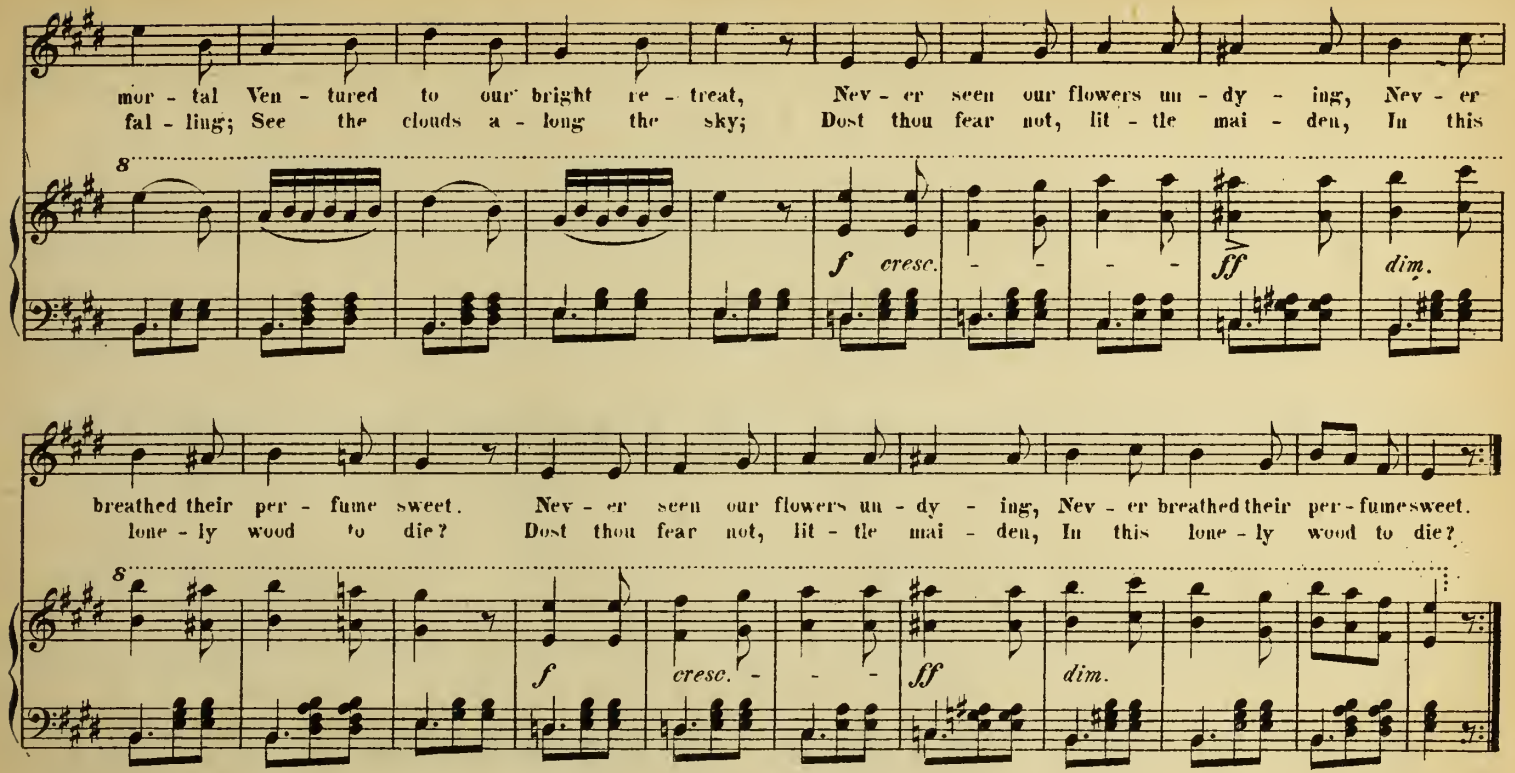

LAILA.
O, beau-te-ous, beau-te-ous be-ings! How my eyes are daz-zled by your splen-dor!
f
ff
p
mf
Say, O say, are ye bright an-gels from the up-per skies, Sent to con-duct me from these wilds a-way?
f

XIII. Chorus, Fairies.

Allegro.



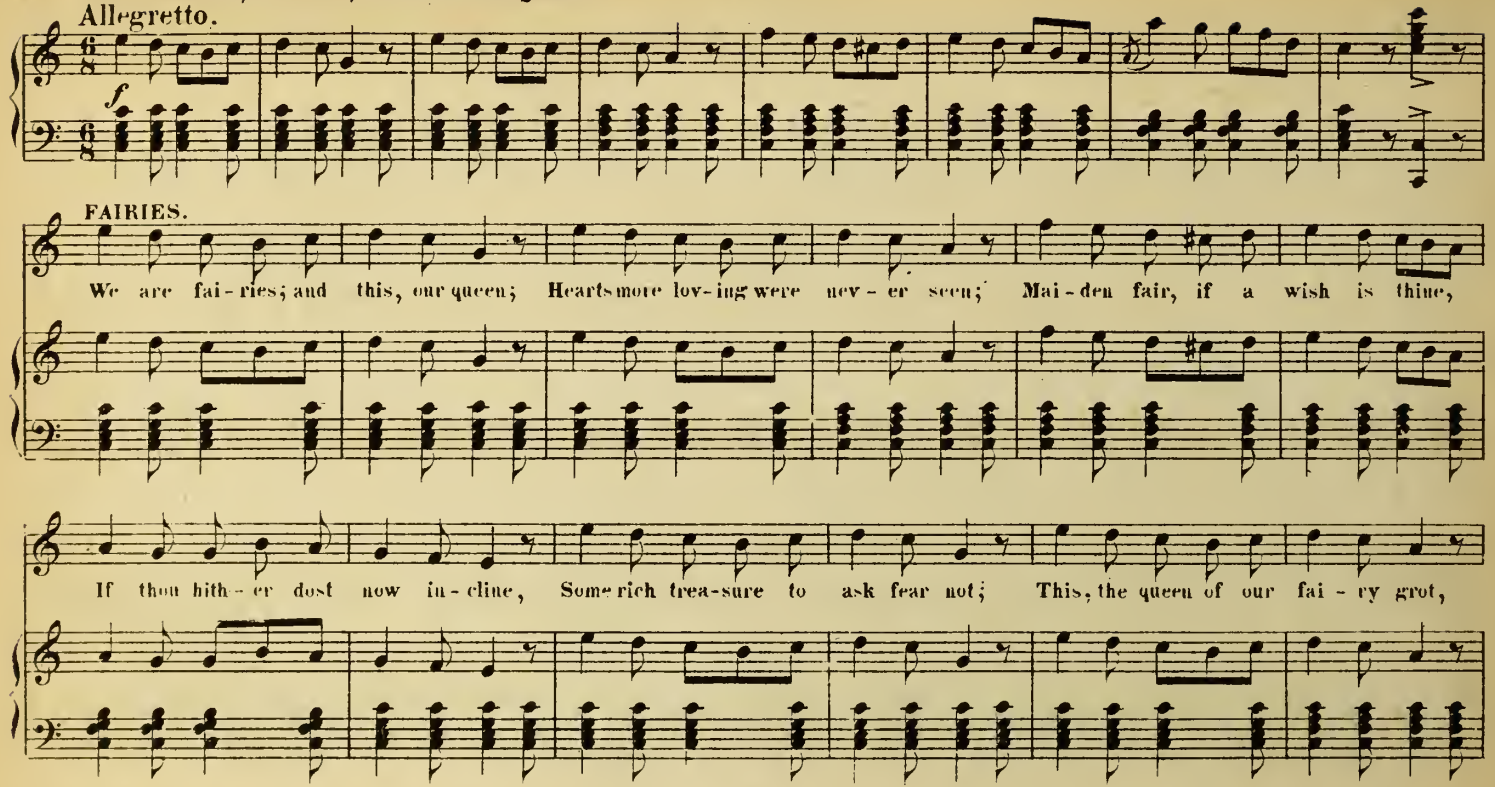
LAILA.

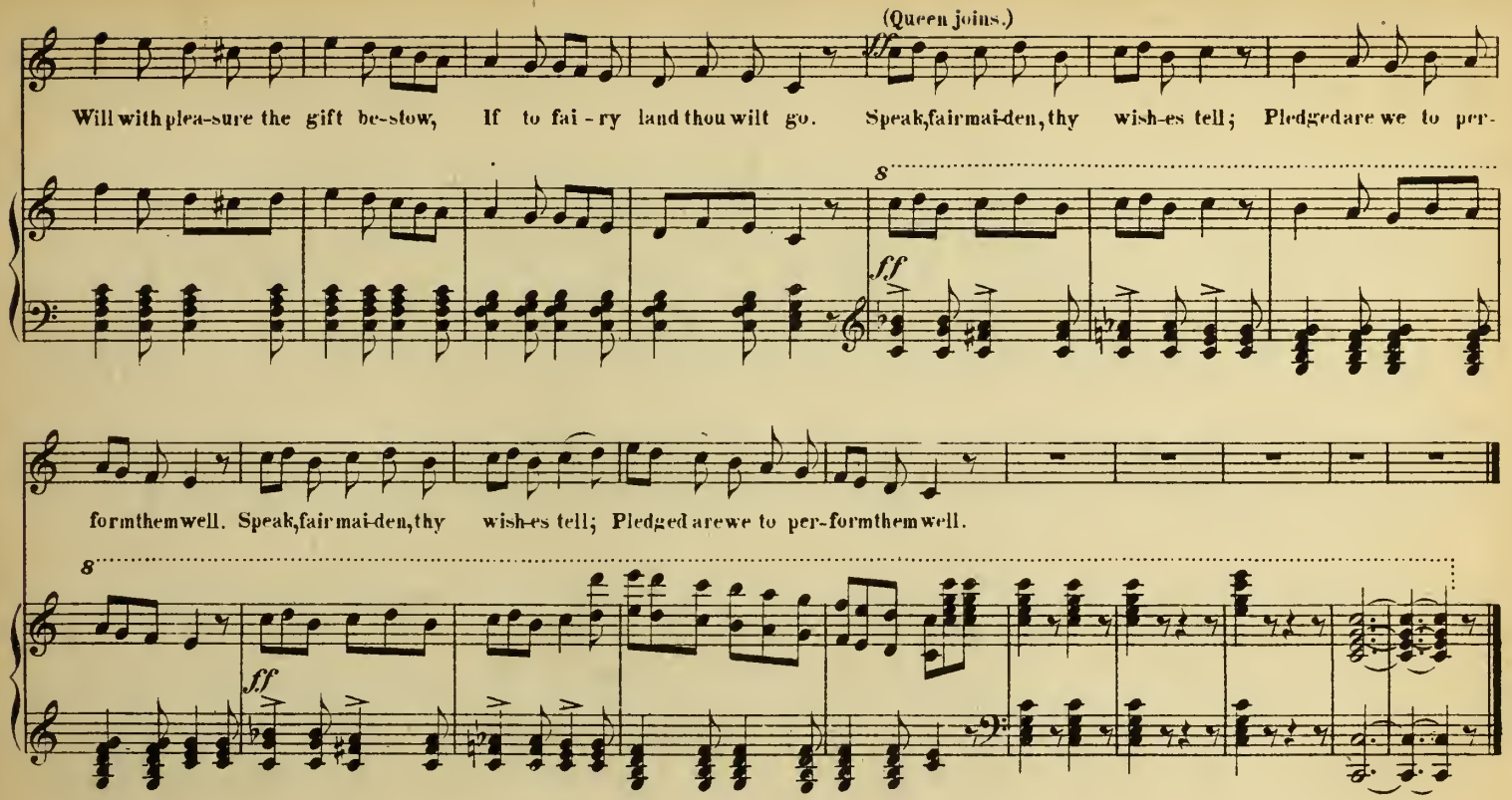

mor - tal Ven - tured to our bright re - treat, Nev - er seen our flowers un - dy - ing, Nev - er
fal - ling; See the clouds a - long the sky; Dost thou fear not, lit - tle mai - den, In this
8
f cresc. - - - ff dim.
breathed their per - fume sweet. Nev - er seen our flowers un - dy - ing, Nev - er breathed their per - fume sweet.
lone - ly wood to die? Dost thou fear not, lit - tle mai - den, In this lone - ly wood to die?
8
f cresc. - - - ff dim.

XIV. Chorus, Fairies, without the Queen.

LAILA.

Allegretto.

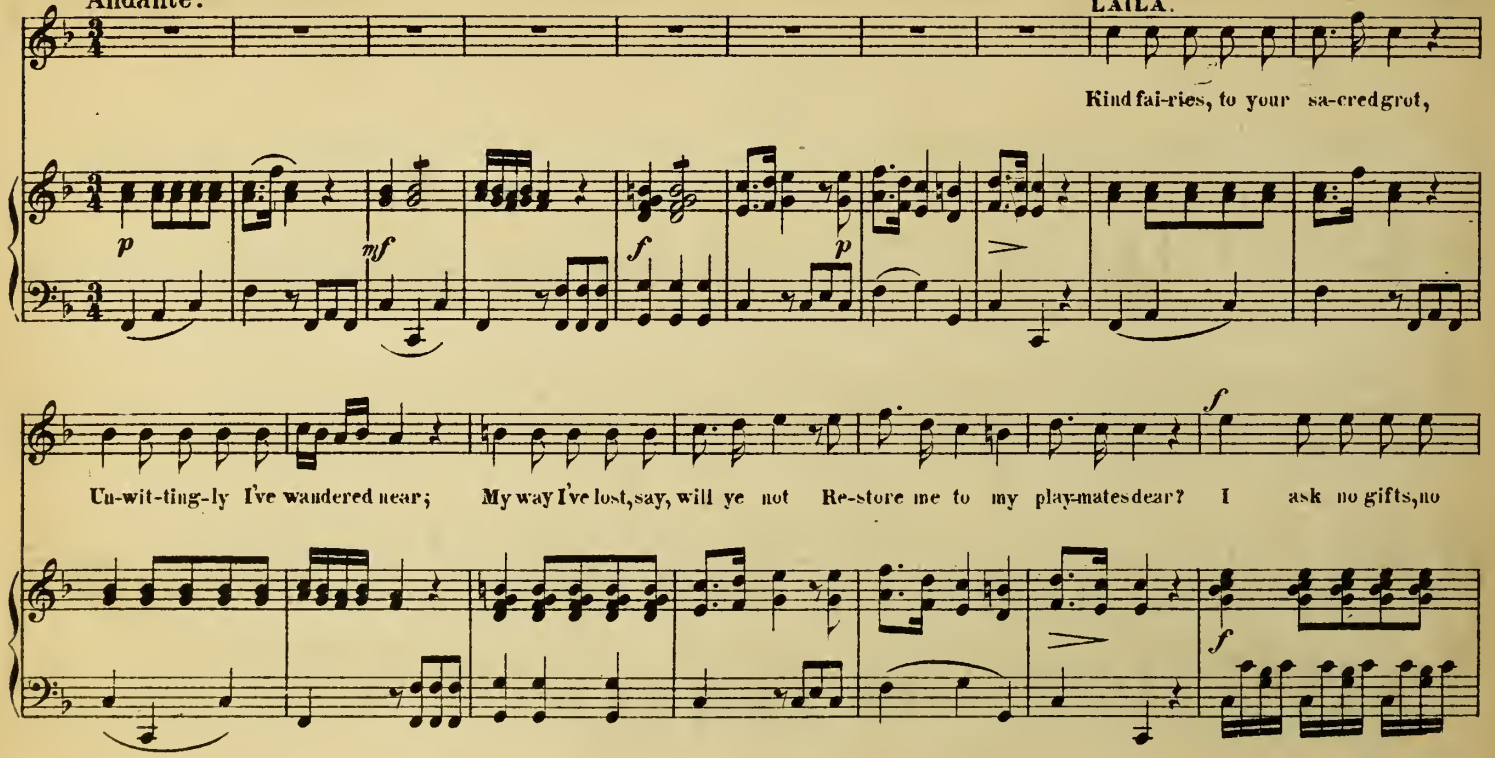



(Queen joins.)
ff
Will with plea-sure the gift be-stow, If to fai - ry land thou wilt go. Speak, fair mai-den, thy wish-es tell; Pledged are we to per-
8
ff
form them well. Speak, fair mai-den, thy wish-es tell; Pledged are we to per-form them well.
8
ff

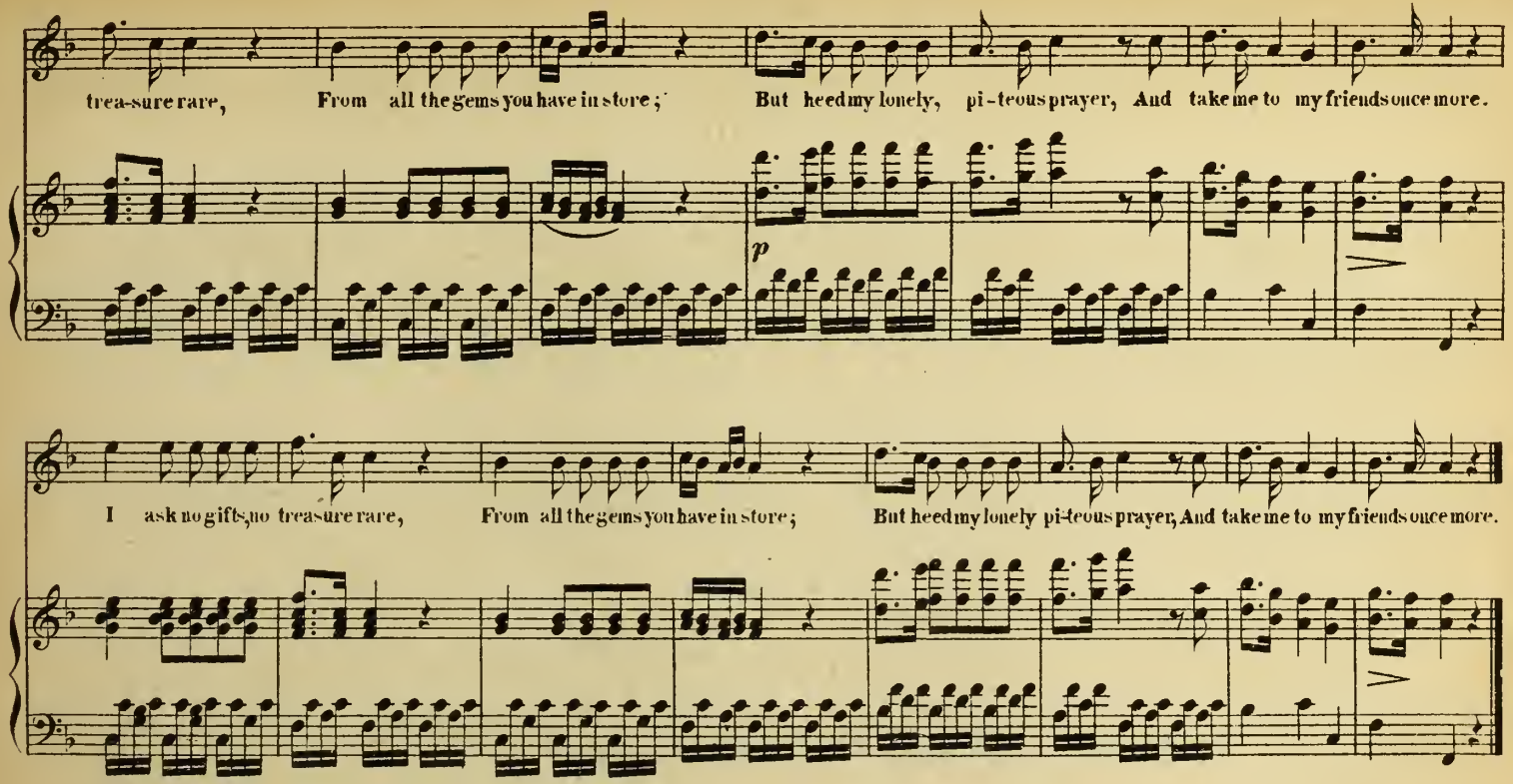
XV. Song, Laila.

Andante.

LAILA.



LAILA.


trea-sure rare, From all the gems you have in store; But heed my lonely, pi-teous prayer, And take me to my friends once more.
p
I ask no gifts, no treasure rare, From all the gems you have in store; But heed my lonely pi-teous prayer, And take me to my friends once more.

XVI. Solo and Chorus.

LAILA.

Allegro.

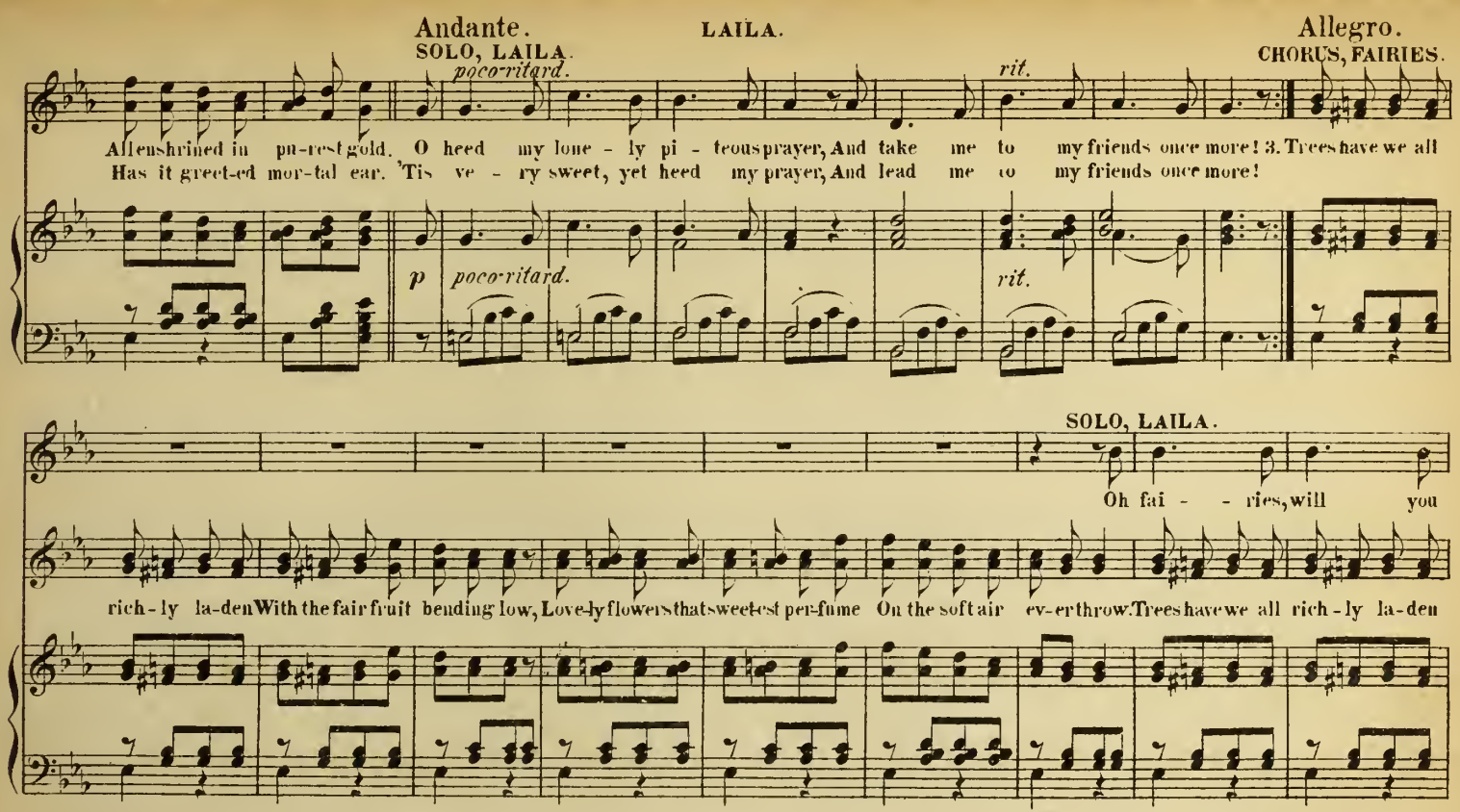
CHORUS, FAIRIES.

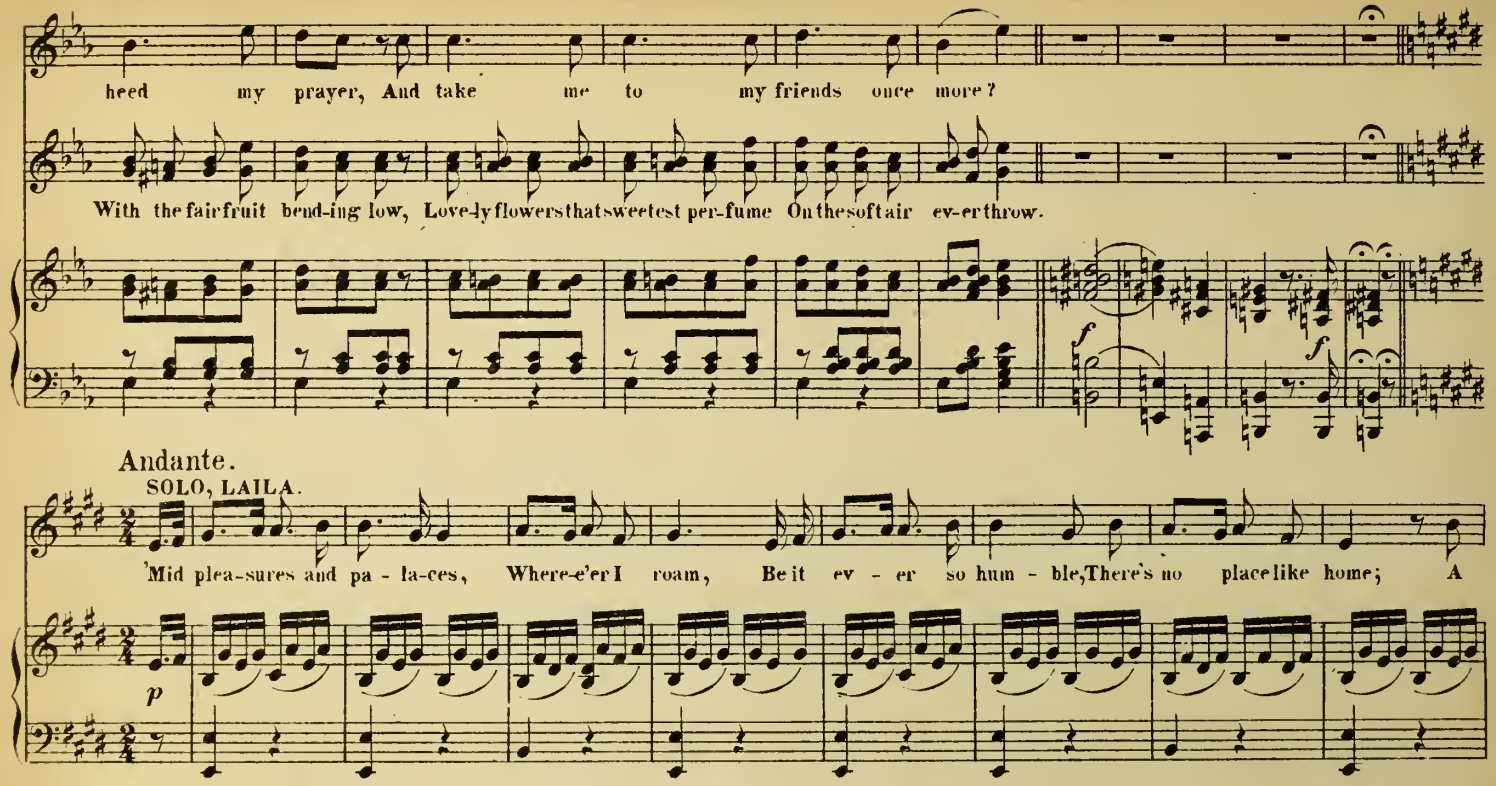
p

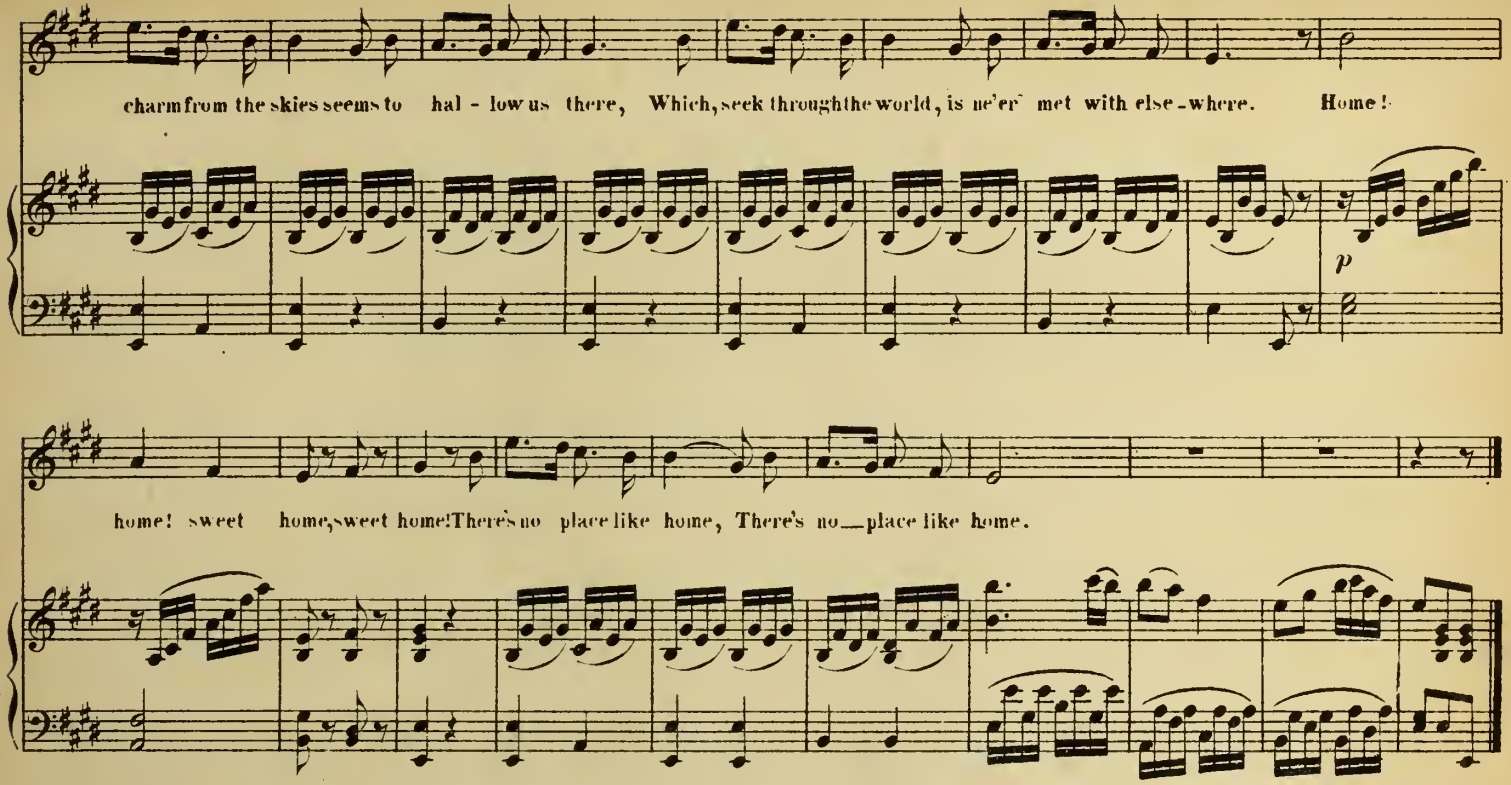
1. We have diamonds, we have ru-bies, Stores of pearls have we un-told; Gems have we a thou-sand thou-sand,
2. We have mu-sic, sweet-est mu-sic; List-en now, its strains thou'lt hear; Nev-er till this even-ing, mai-den,

f *p*

All en-shrined in pu-rest gold. We have diamonds, we have ru-bies, Stores of pearls have we un-told; Gems have we a thou-sand thousand,
Has it greet-ed mor-tal ear. We have mu-sic, sweet-est mu-sic; List-en now, its strains thou'lt hear; Nev-er till this even-ing, mai-den,

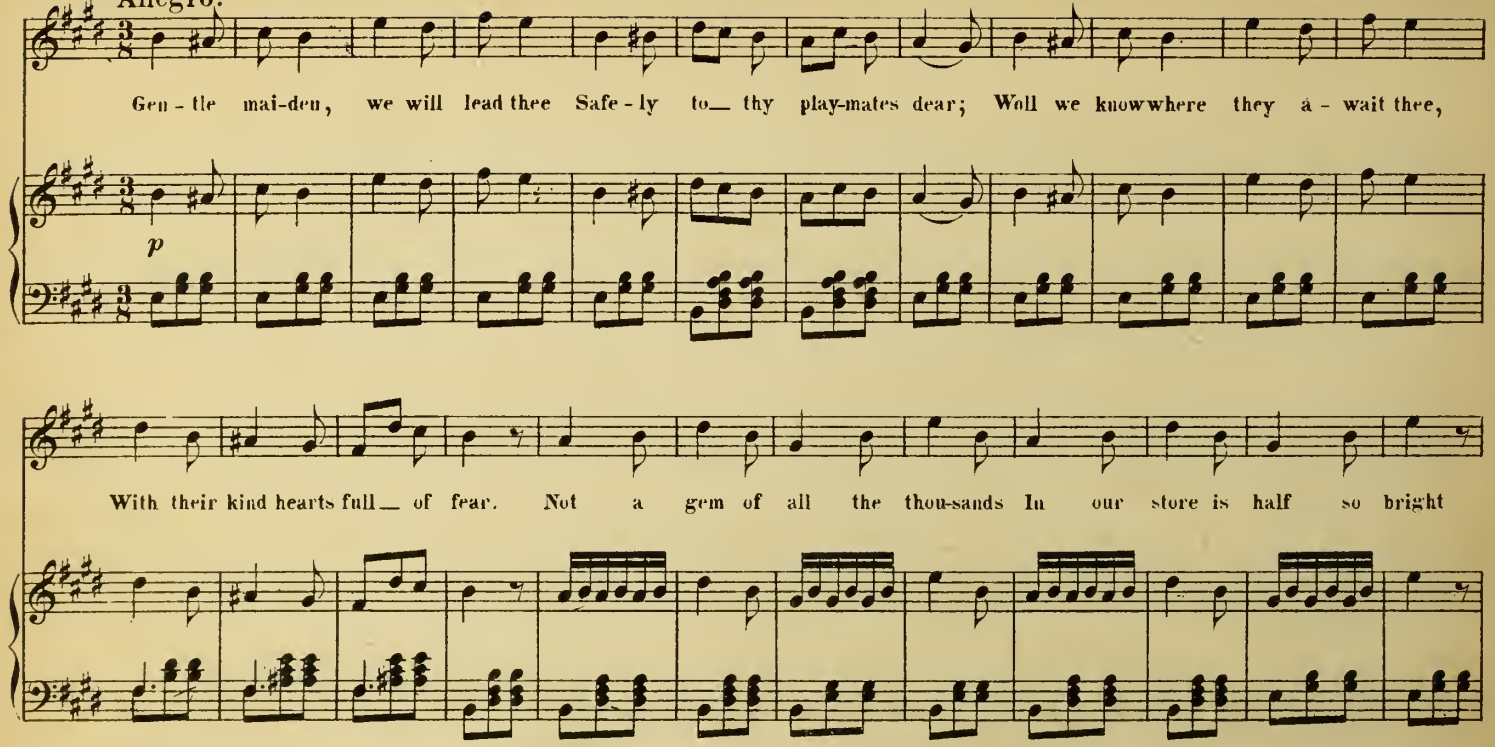

Andante.
SOLO, LAILA.
LAILA.
Allegro.
CHORUS, FAIRIES.
poco-ritard.
rit.
All enshrined in pu-rest gold. O heed my lone - ly pi - teous prayer, And take me to my friends once more! 3. Trees have we all
Has it greet-ed mor-tal ear. 'Tis ve - ry sweet, yet heed my prayer, And lead me to my friends once more!
p
poco-ritard.
rit.
SOLO, LAILA.
Oh fai - - ries, will you
rich - ly la-den With the fair fruit bending low, Love-ly flowers that sweet-est per-fume On the soft air ev-er throw. Trees have we all rich - ly la-den

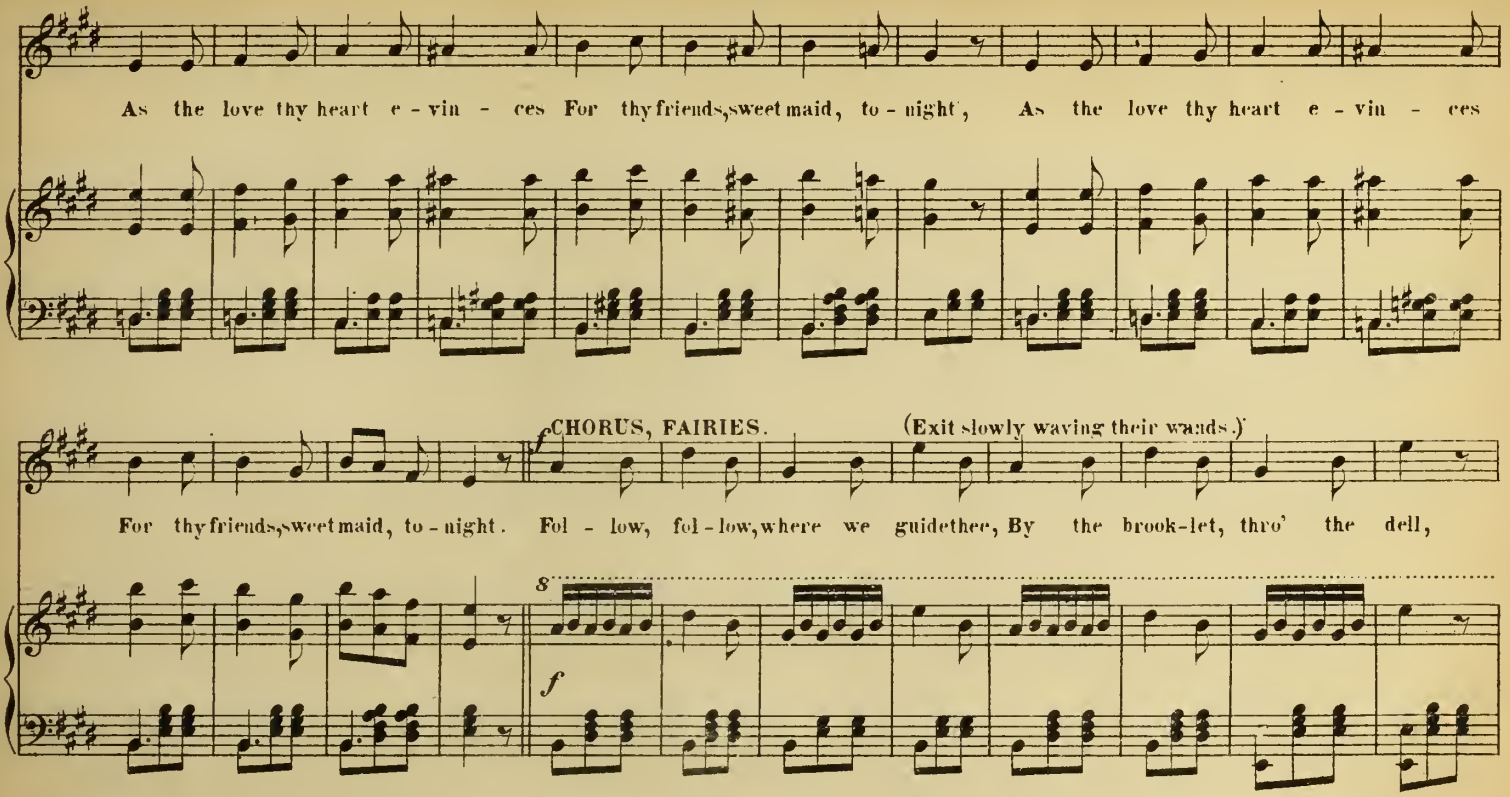

heed my prayer, And take me to my friends once more?
With the fair fruit bend-ing low, Love-ly flowers that sweetest per-fume On the soft air ev-er throw.
f
f
Andante.
SOLO, LAILA.
'Mid plea-sures and pa - la-ces, Where-e'er I roam, Be it ev - er so hum - ble, There's no place like home; A
p

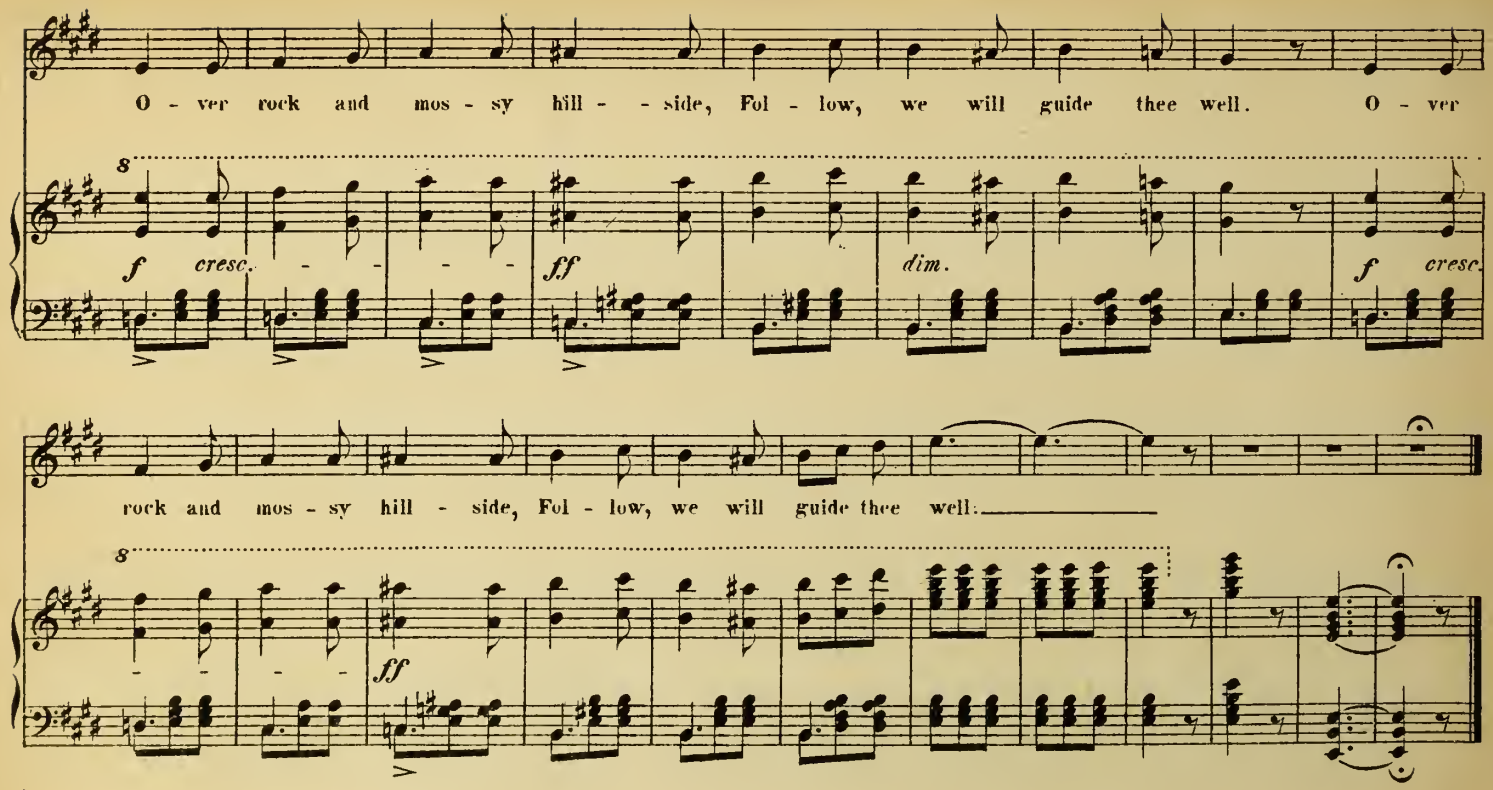

charm from the skies seems to hal - low us there, Which, seek through the world, is ne'er met with else-where. Home!
p
home! sweet home, sweet home! There's no place like home, There's no place like home.

XVII. Solo, Fairy Queen.

Allegro.



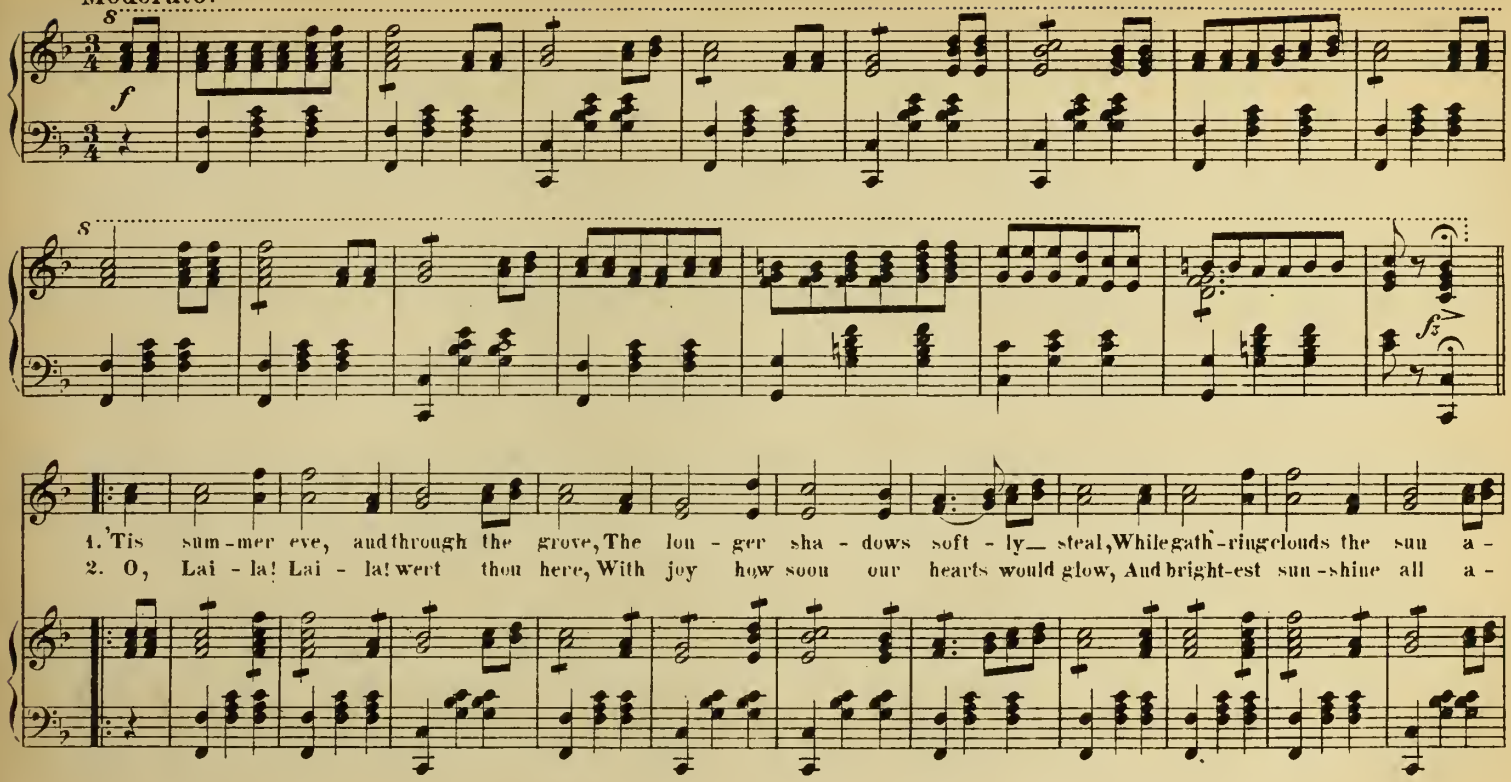

As the love thy heart e - vin - ces For thy friends, sweet maid, to - night, As the love thy heart e - vin - ces
f CHORUS, FAIRIES. (Exit slowly waving their wands.)
For thy friends, sweet maid, to - night. Fol - low, fol - low, where we guide thee, By the brook-let, thro' the dell,
8
f


O - ver rock and mos - sy hill - - side, Fol - low, we will guide thee well. O - ver
f cresc. - - - -
ff
dim.
f cresc.
rock and mos - sy hill - side, Fol - low, we will guide thee well:
ff

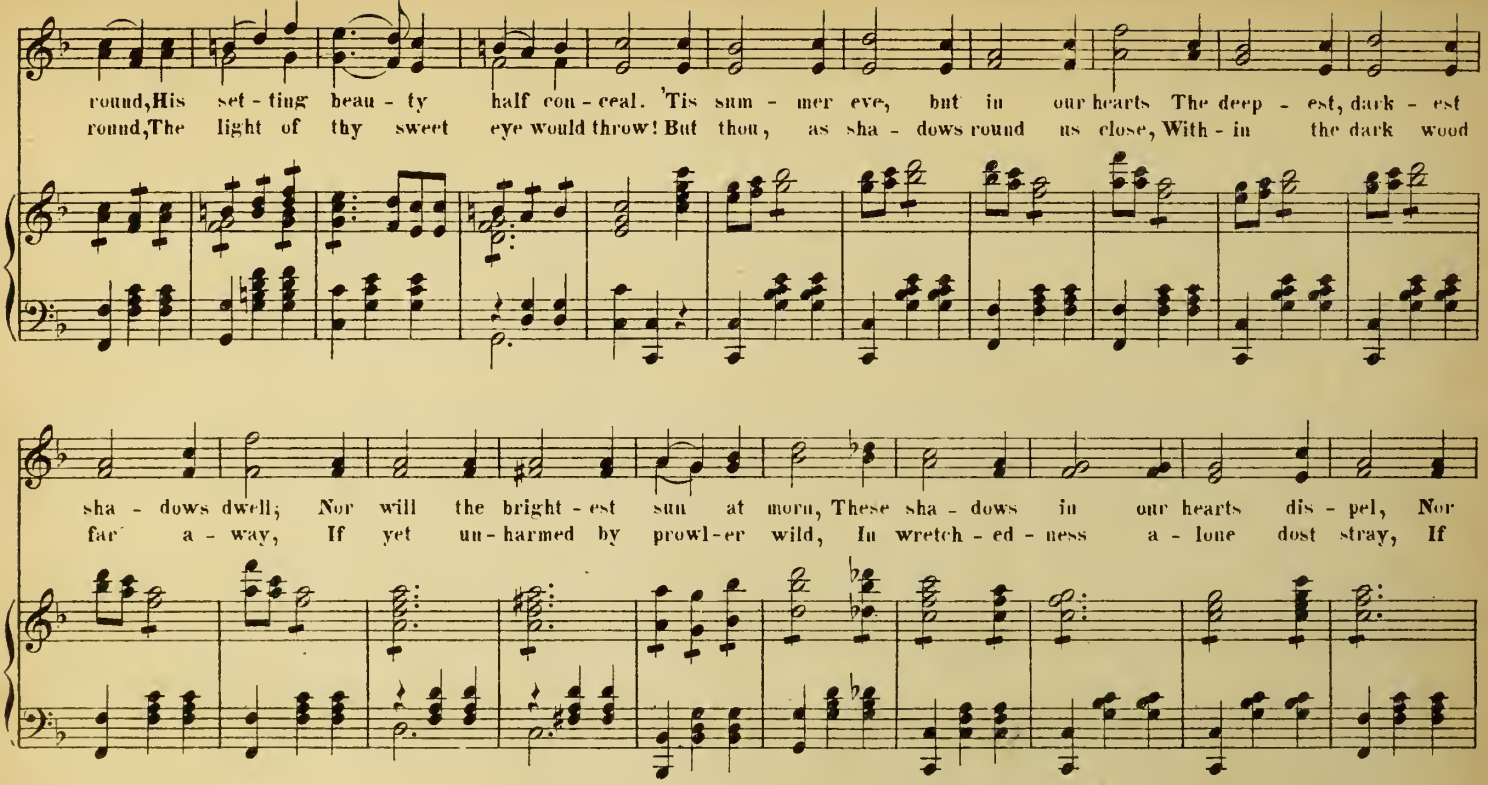
XVIII. Chorus, Mountain Children.

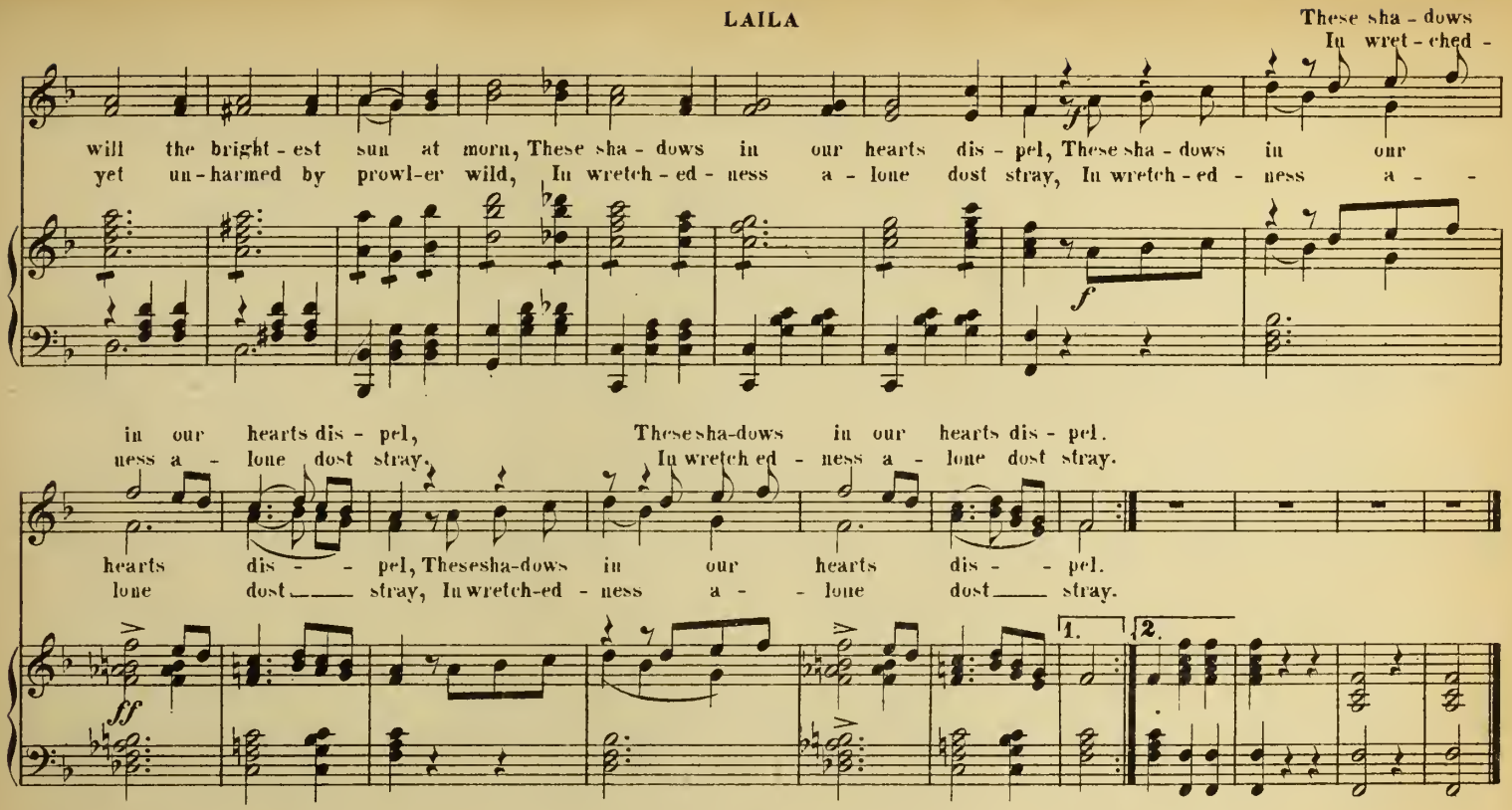
Moderato.

PART III.



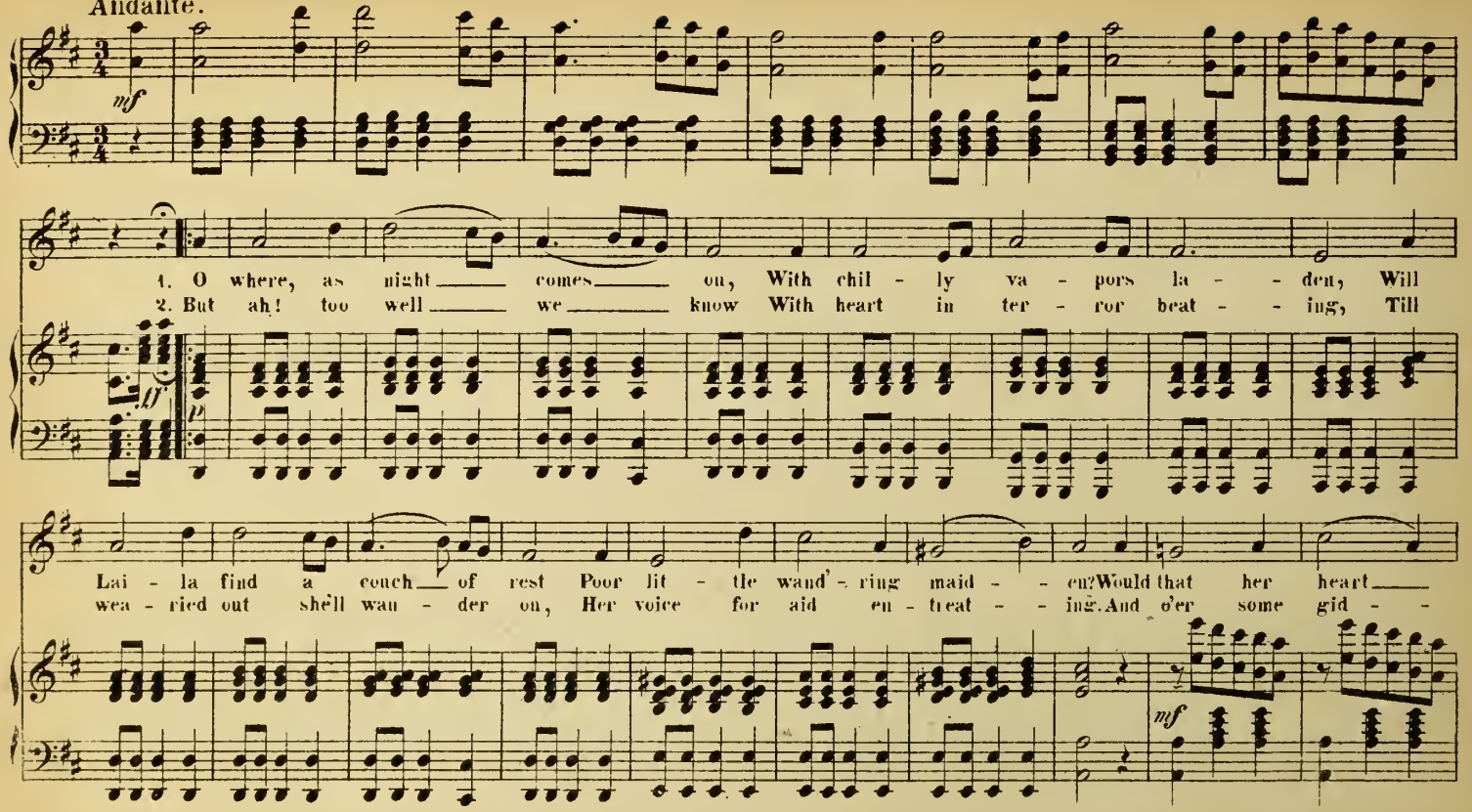
LAILA.

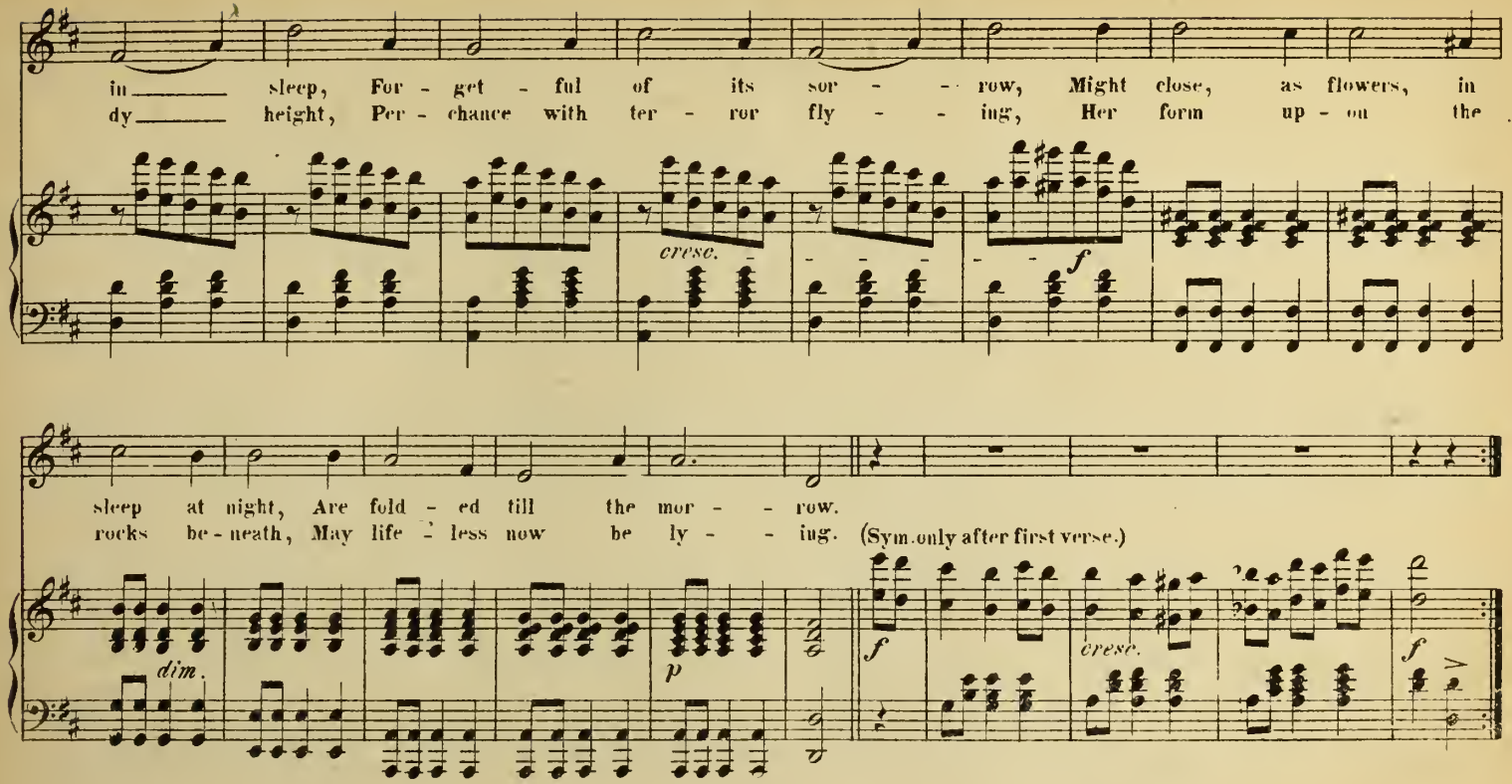

round, His set - ting beau - ty half con - ceal. 'Tis sum - mer eve, but in our hearts The deep - est, dark - est
round, The light of thy sweet eye would throw! But thou, as sha - dows round us close, With - in the dark wood
sha - dows dwell; Nor will the bright - est sun at morn, These sha - dows in our hearts dis - pel, Nor
far a - way, If yet un - harmed by prowl - er wild, In wretch - ed - ness a - lone dost stray, If


These sha - dows
In wret - ched -
will the bright - est sun at morn, These sha - dows in our hearts dis - pel, These sha - dows in our
yet un - harmed by prowl-er wild, In wretch - ed - ness a - lone dost stray, In wretch - ed - ness a - -
f
in our hearts dis - pel,
ness a - lone dost stray,
These sha-dows in our hearts dis - pel.
In wretch ed - ness a - lone dost stray.
hearts dis - - pel, These sha-dows in our hearts dis - - pel.
lone dost ___ stray, In wretch-ed - ness a - - lone dost ___ stray.
ff
1.
2.

XIX. Solo, Mountain Child.

Andante.

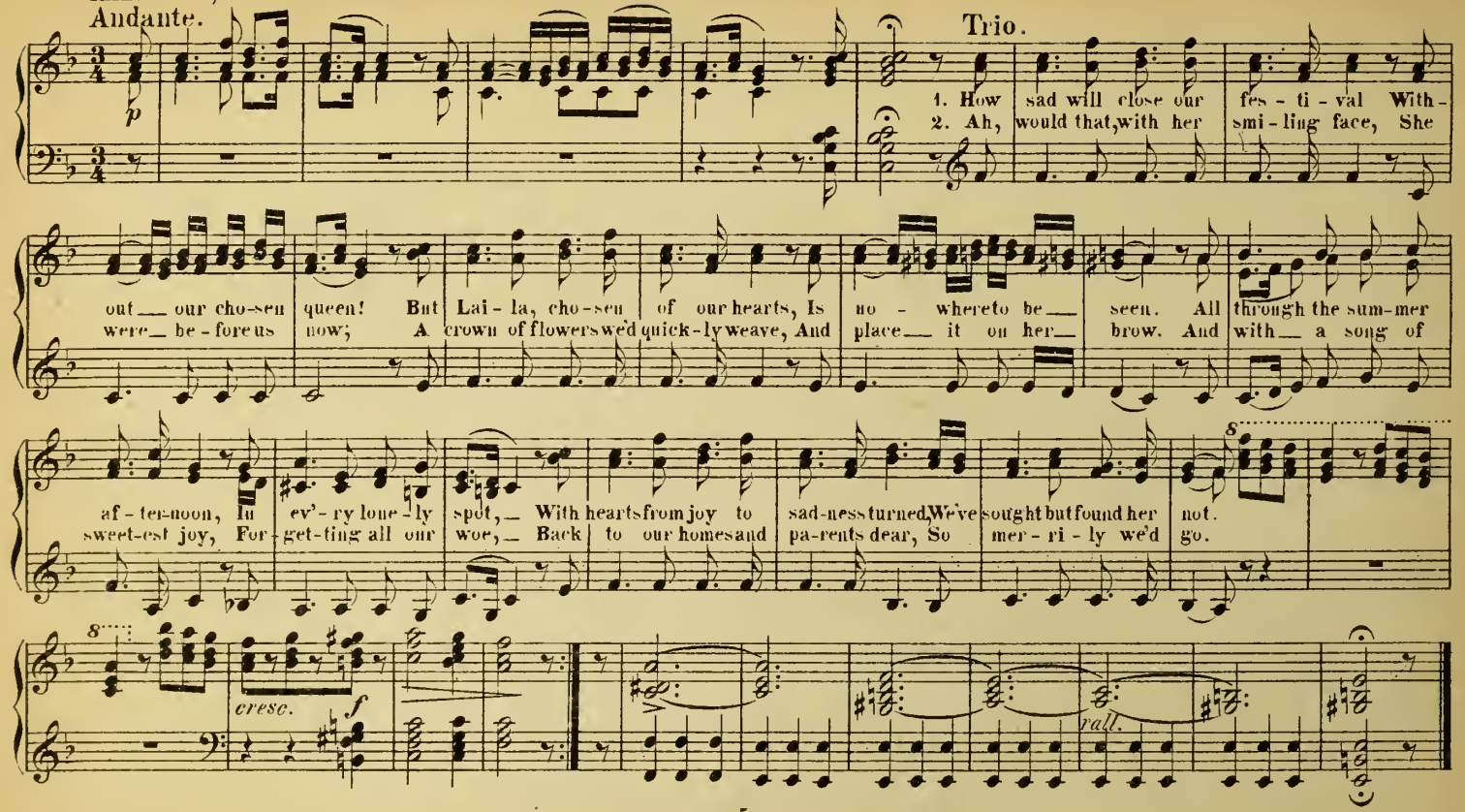



in sleep, For - get - ful of its sor - - row, Might close, as flowers, in
dy height, Per - chance with ter - ror fly - - ing, Her form up - on the
cresc.
f
sleep at night, Are fold - ed till the mor - - row.
rocks be - neath, May life - less now be ly - - ing.
(Sym. only after first verse.)
dim.
p
f
cresc.
f

XX. Trio, Mountain Children.

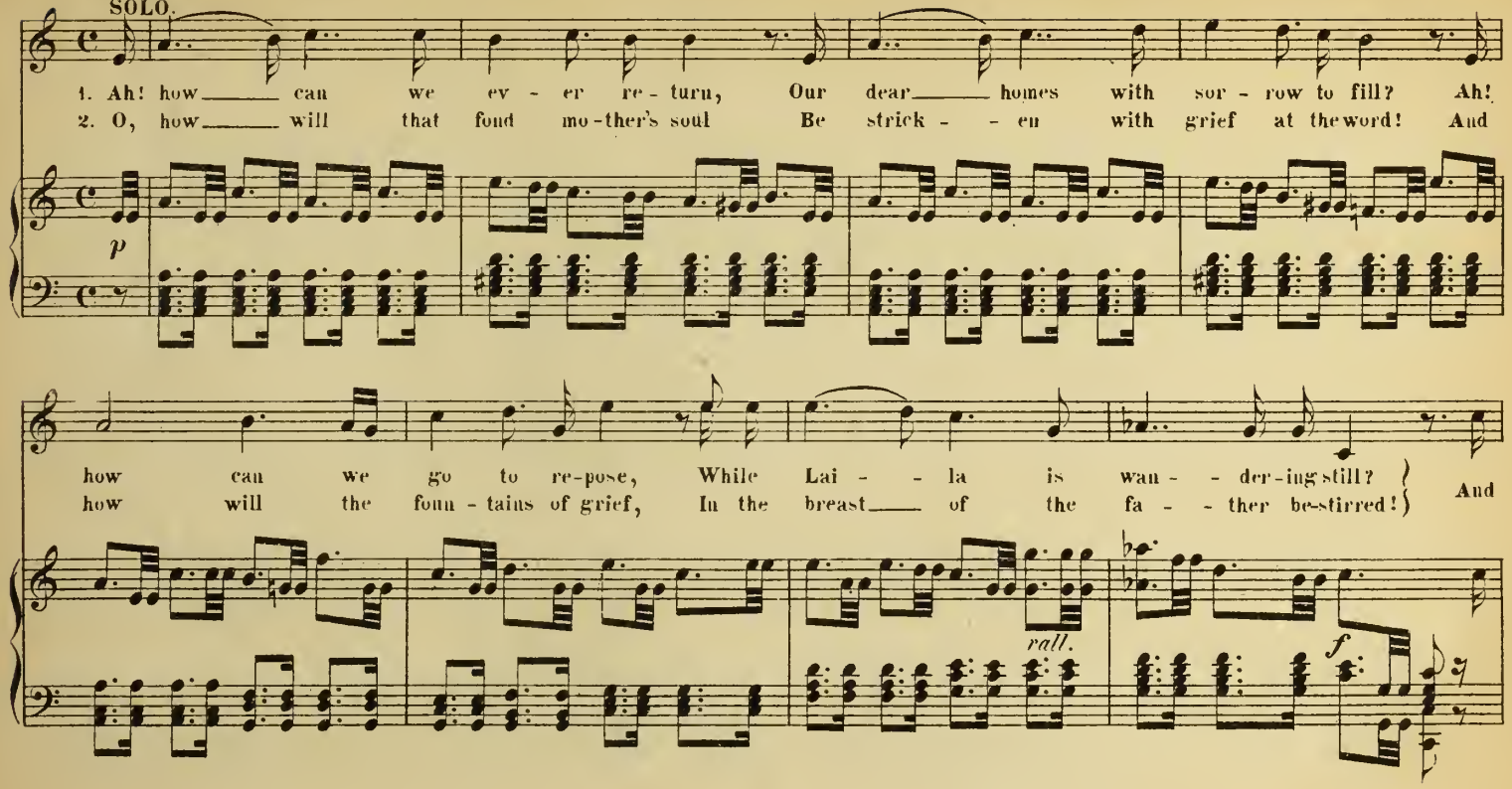
Andante.

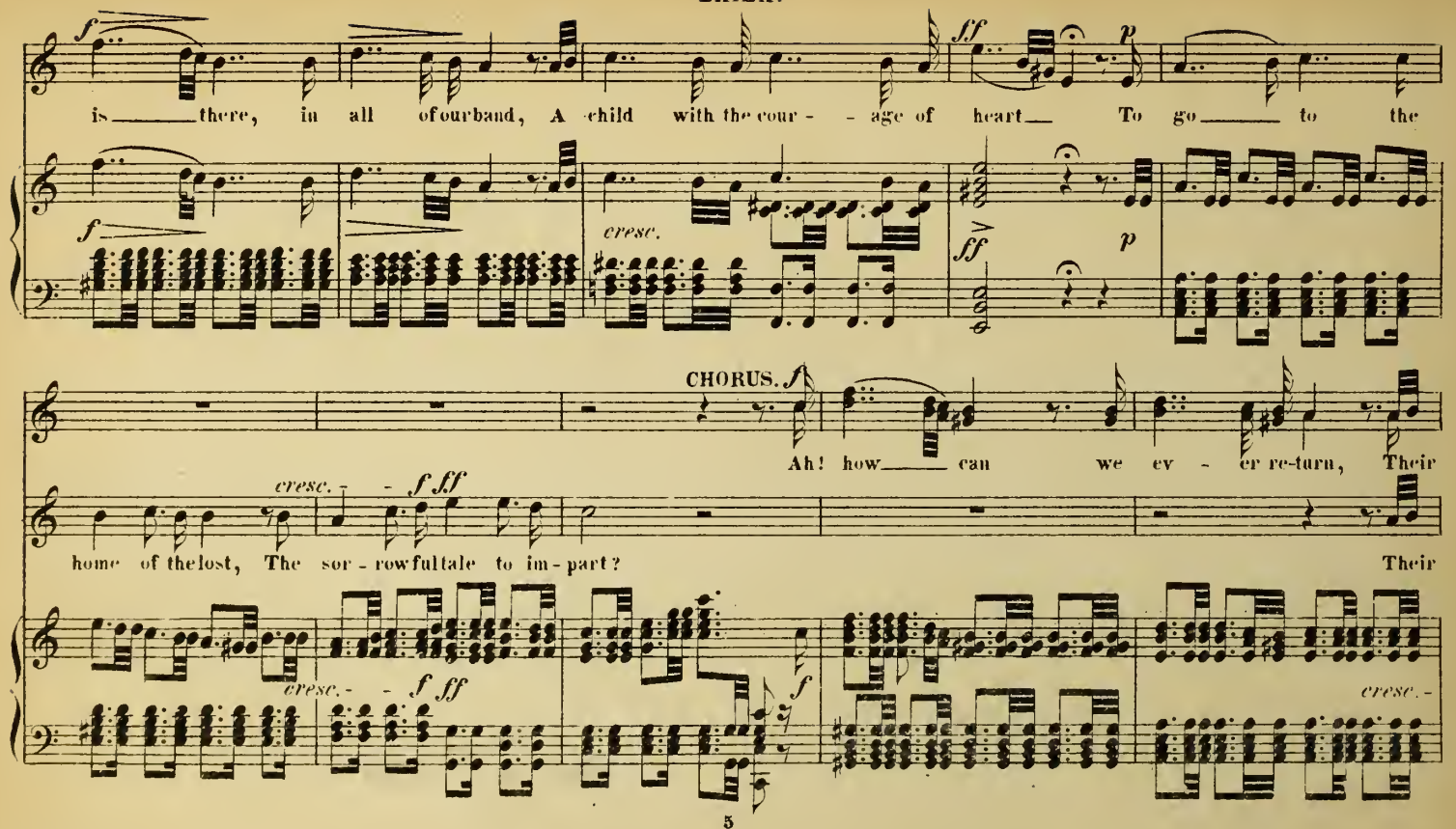
Trio.

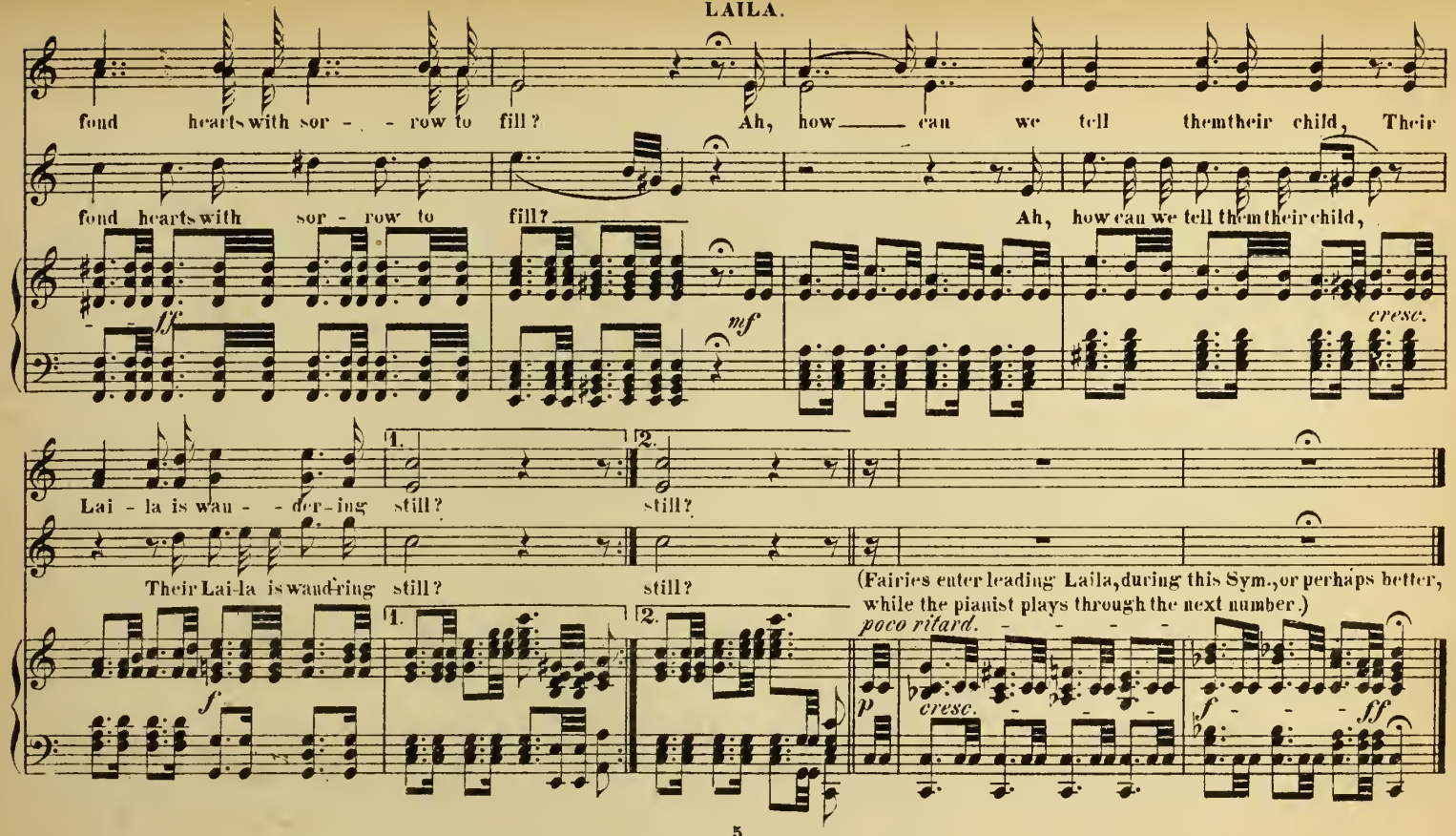


XXI. Solo and Chorus, Mountain Children.

Andante.

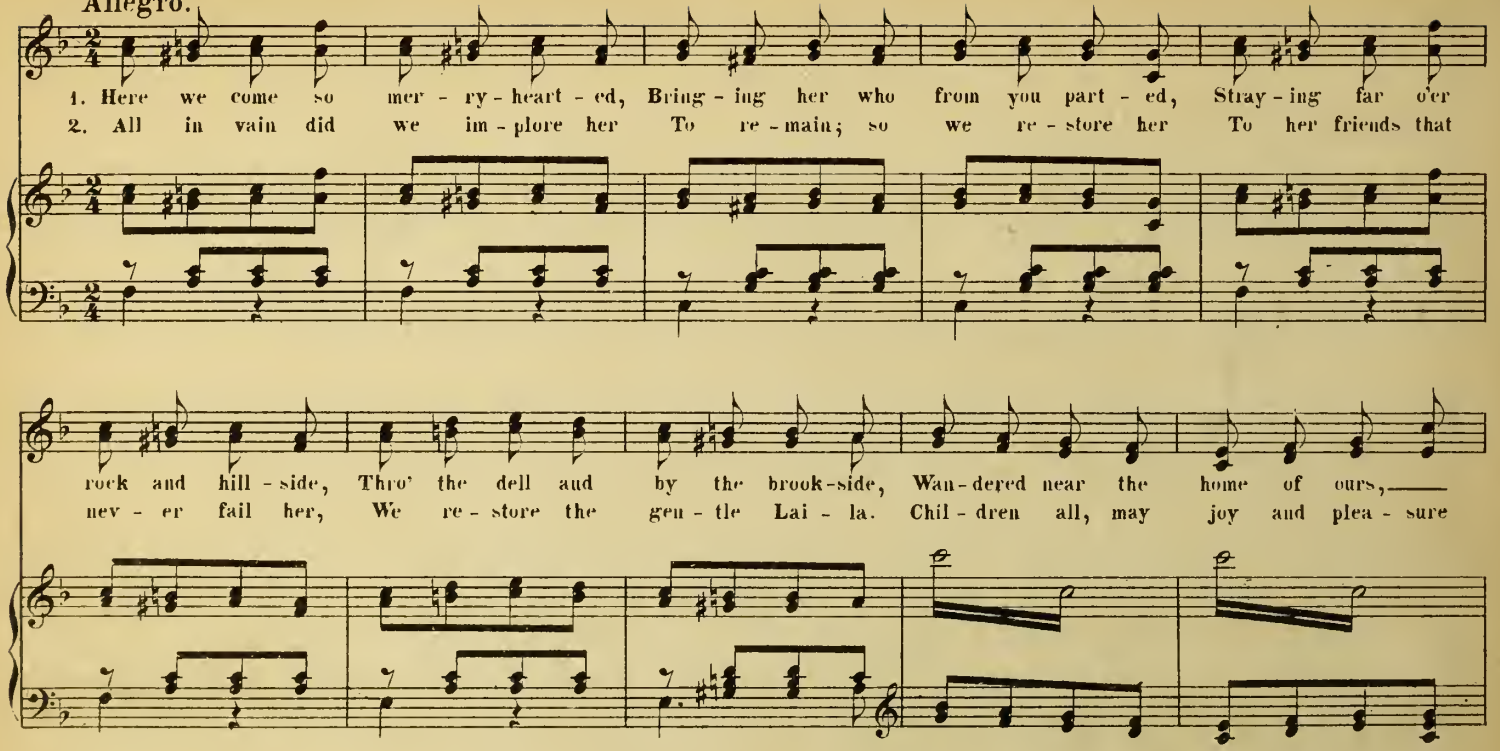



is there, in all of our band, A child with the cour - - age of heart To go to the
CHORUS.
Ah! how can we ev - er re-turn, Their
home of the lost, The sor - row ful tale to im - part? Their

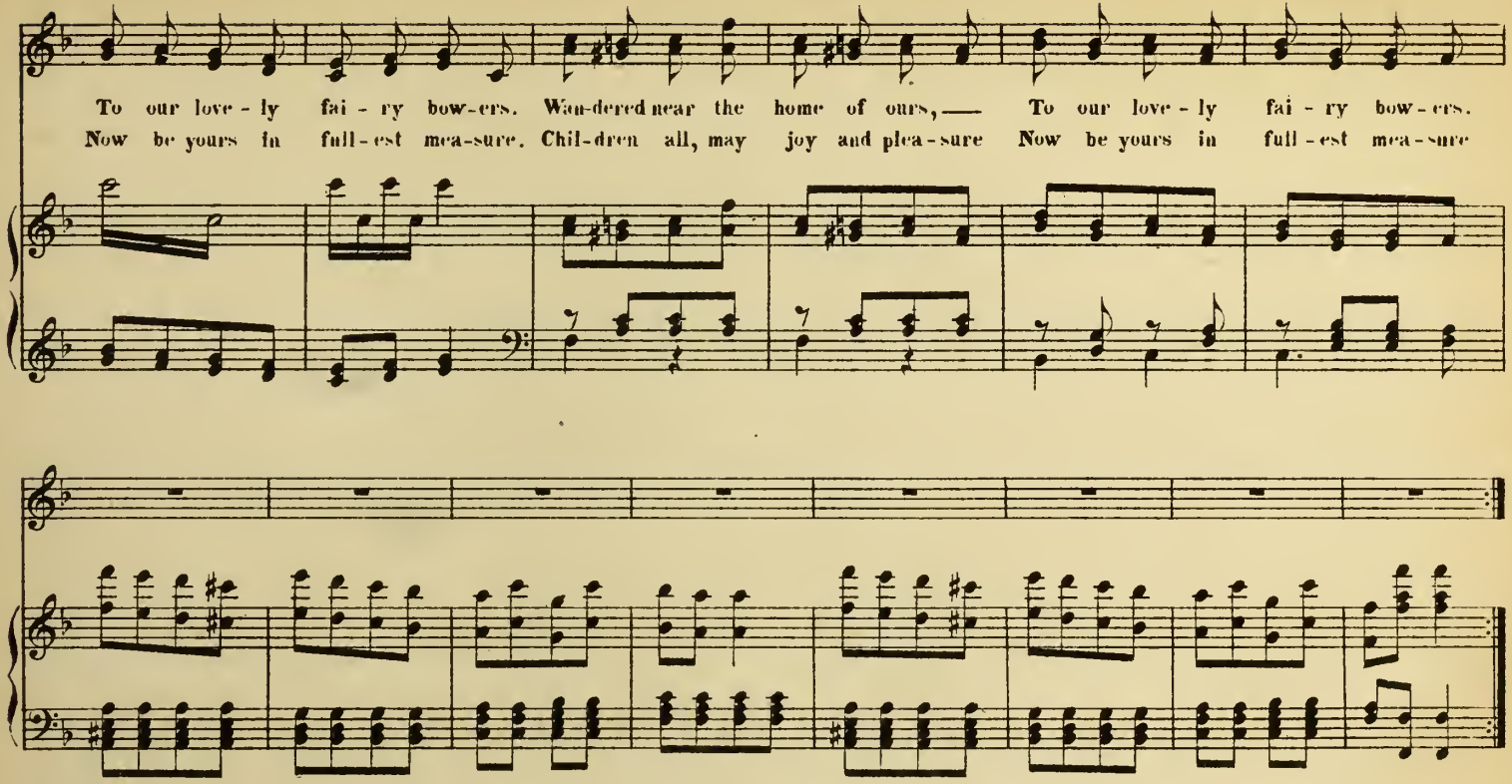

fond hearts with sor - - row to fill? Ah, how can we tell themtheir child, Their
fond hearts with sor - row to fill? Ah, how can we tell themtheir child,
lf
mf
cresc.
1.
2.
Lai - la is wan - - der-ing still? still?
Their Lai-la is wand-ring still? still?
(Fairies enter leading Laila, during this Sym., or perhaps better, while the pianist plays through the next number.)
poco ritard.
f
p
cresc.
f
ff

XXII. Chorus, Fairies.

Allegro.

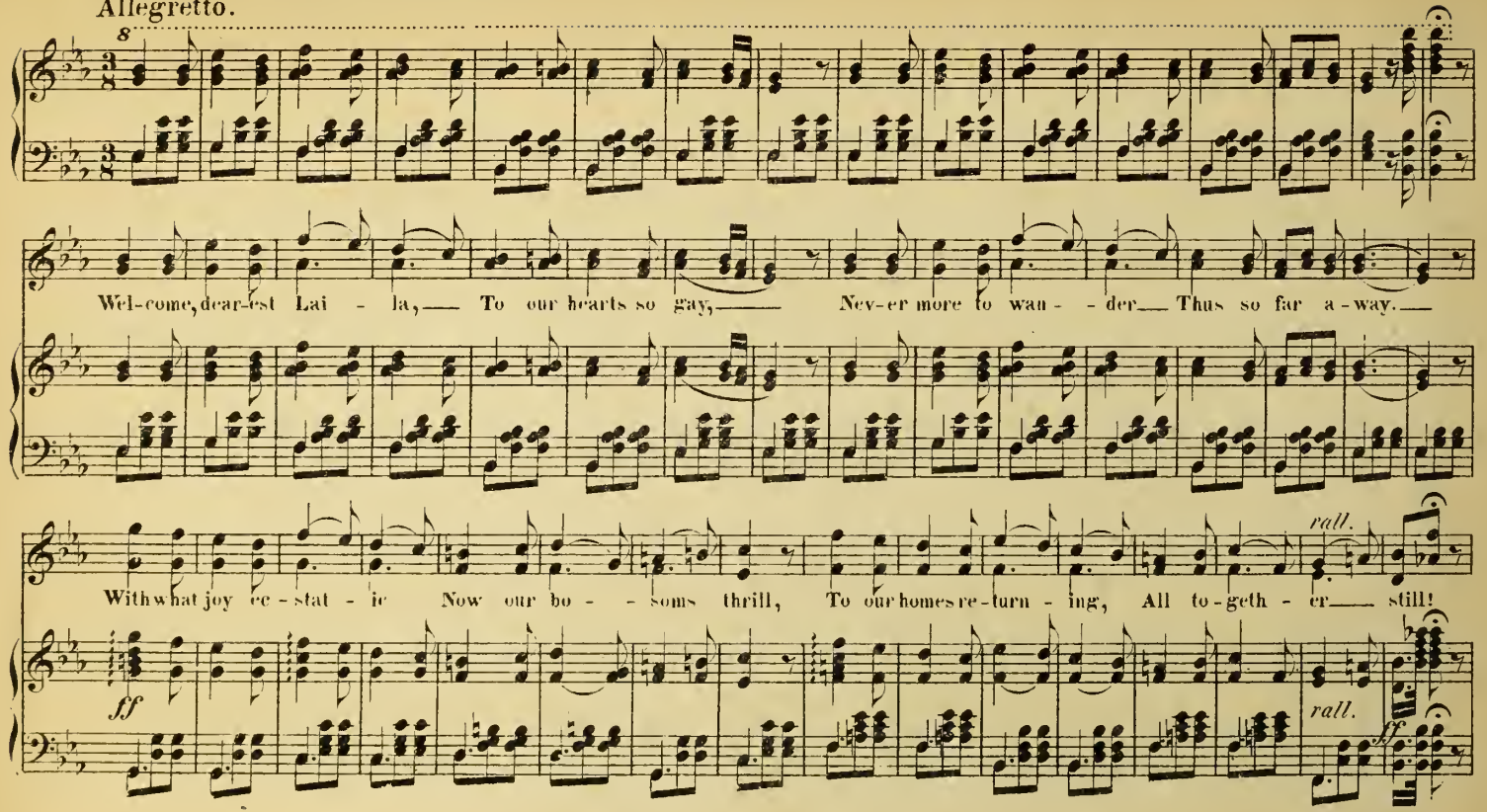


LAILA.

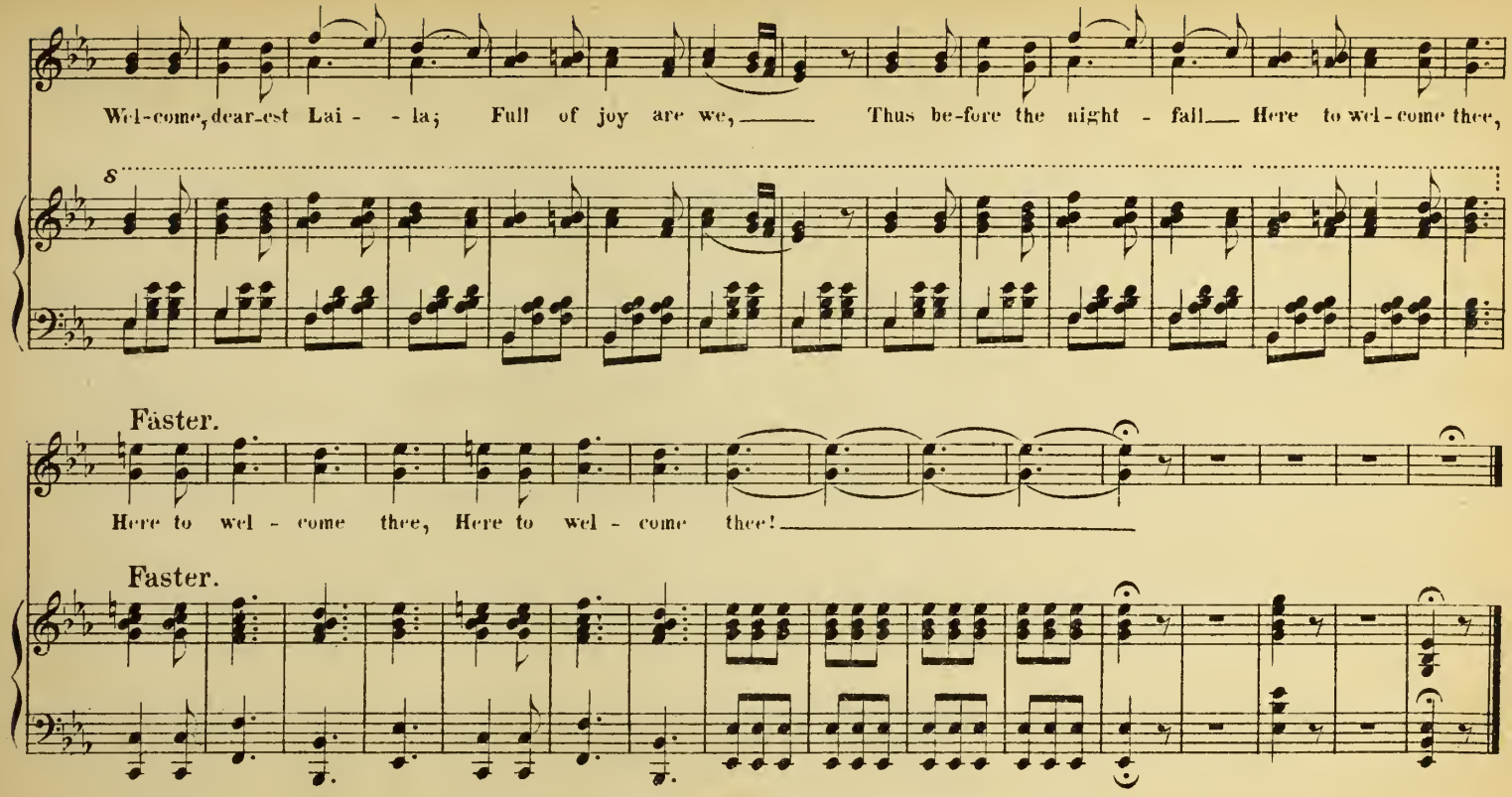

To our love - ly fai - ry bow-ers. Wan-dered near the home of ours, — To our love - ly fai - ry bow-ers.
Now be yours in full-est mea-sure. Chil-dren all, may joy and plea-sure Now be yours in full-est mea-sure

XXIII. Chorus, Mountain Children.

Allegretto.



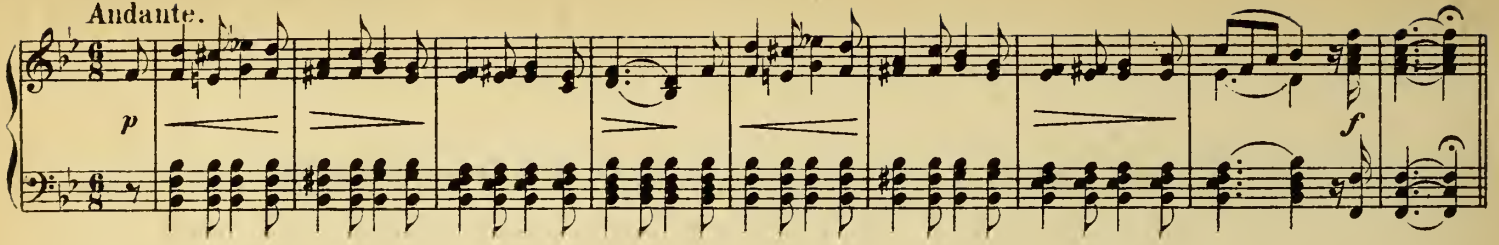
LAILA.


Wel-come, dear-est Lai - - la; Full of joy are we, Thus be-fore the night - fall Here to wel-come thee,
S
Faster.
Here to wel - come thee, Here to wel - come thee!
Faster.

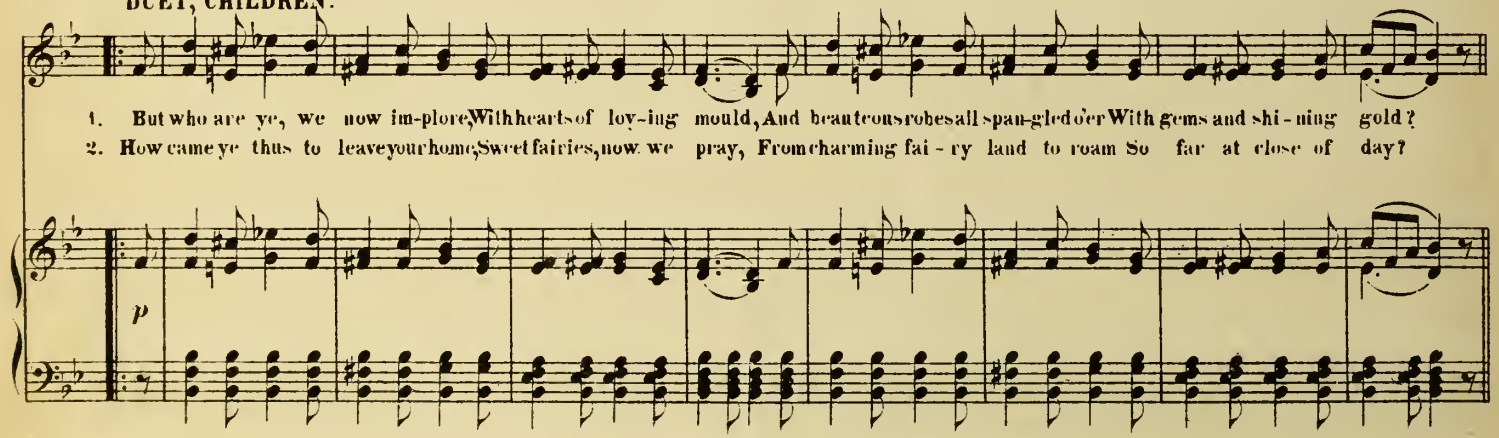
XXIV. Duet and Chorus.

LAILA.

Andante.



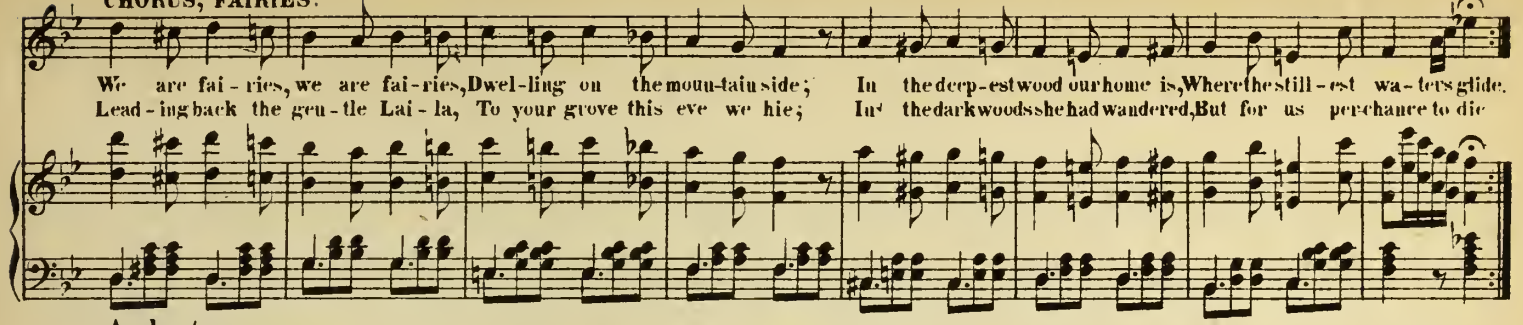
DUET, CHILDREN.



1. But who are ye, we now im-plore, With hearts of loy-ing mould, And beauteous robes all span-gled o'er With gems and shi-ning gold?
2. How came ye thus to leave your home, Sweet fairies, now we pray, From charming fai-ry land to roam So far at close of day?

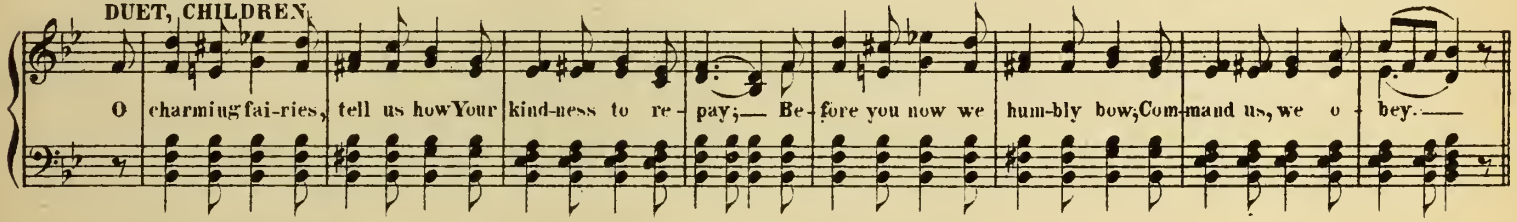
Allegro.

CHORUS, FAIRIES.

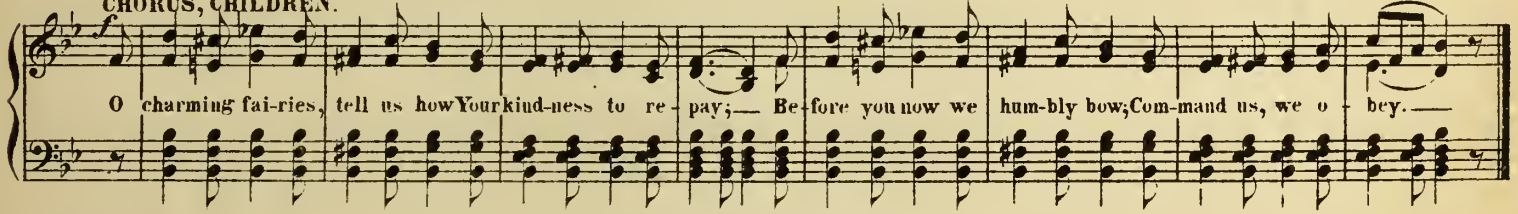


Andante.

DUET, CHILDREN.



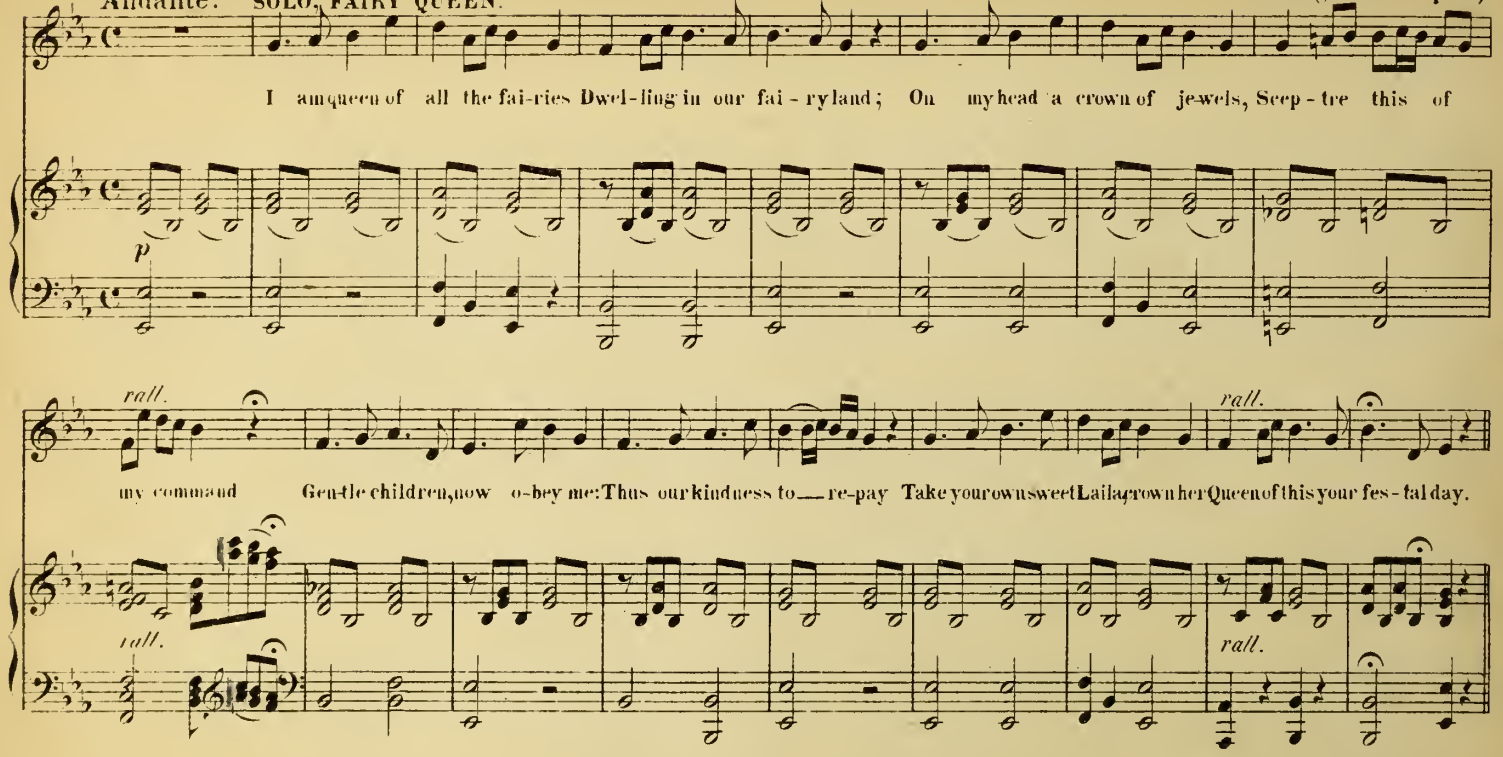
CHORUS, CHILDREN.

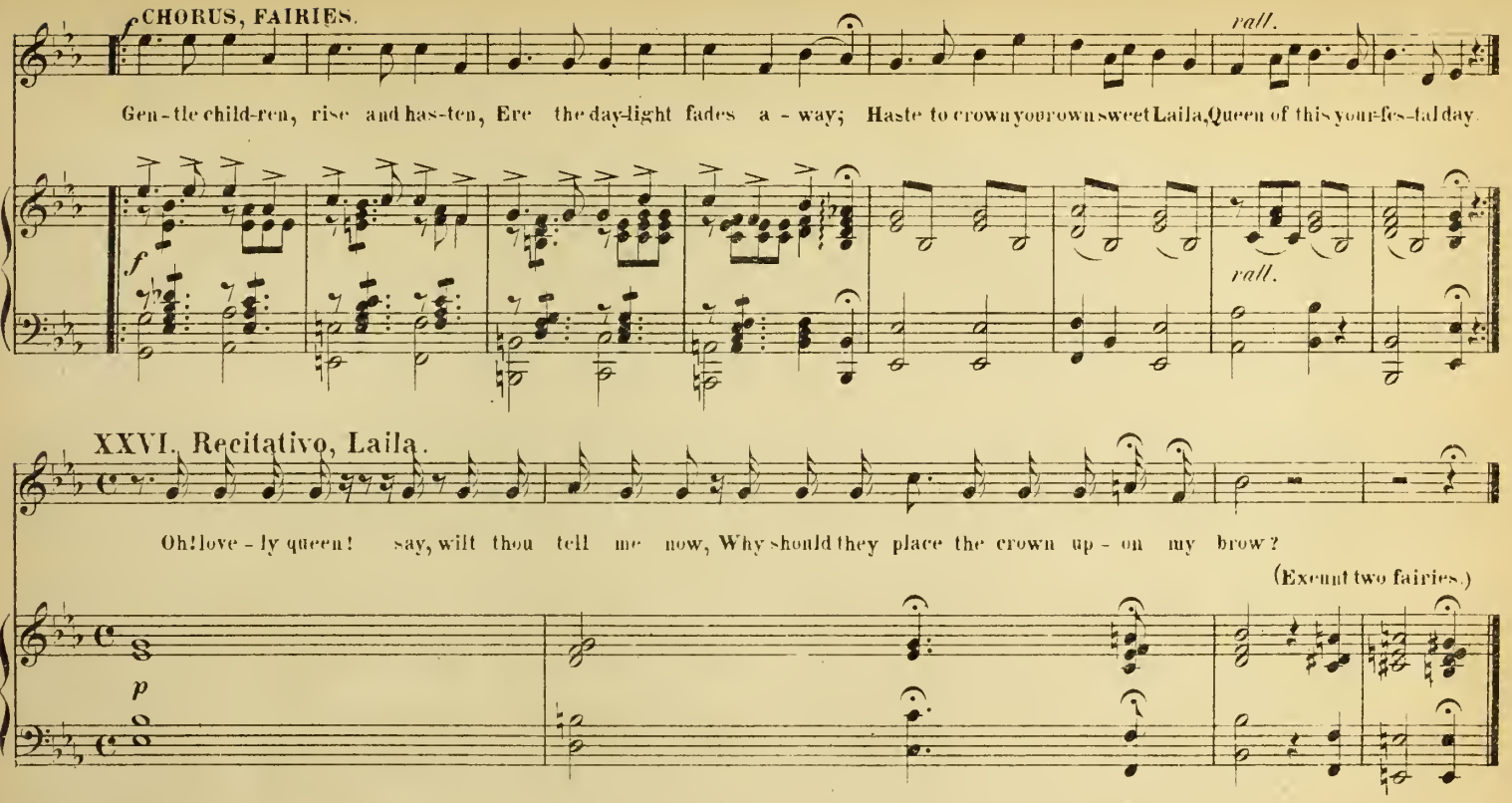


XXV. Solo and Chorus.

LAILA.

Andante. SOLO, FAIRY QUEEN. (Holding out her sceptre.)

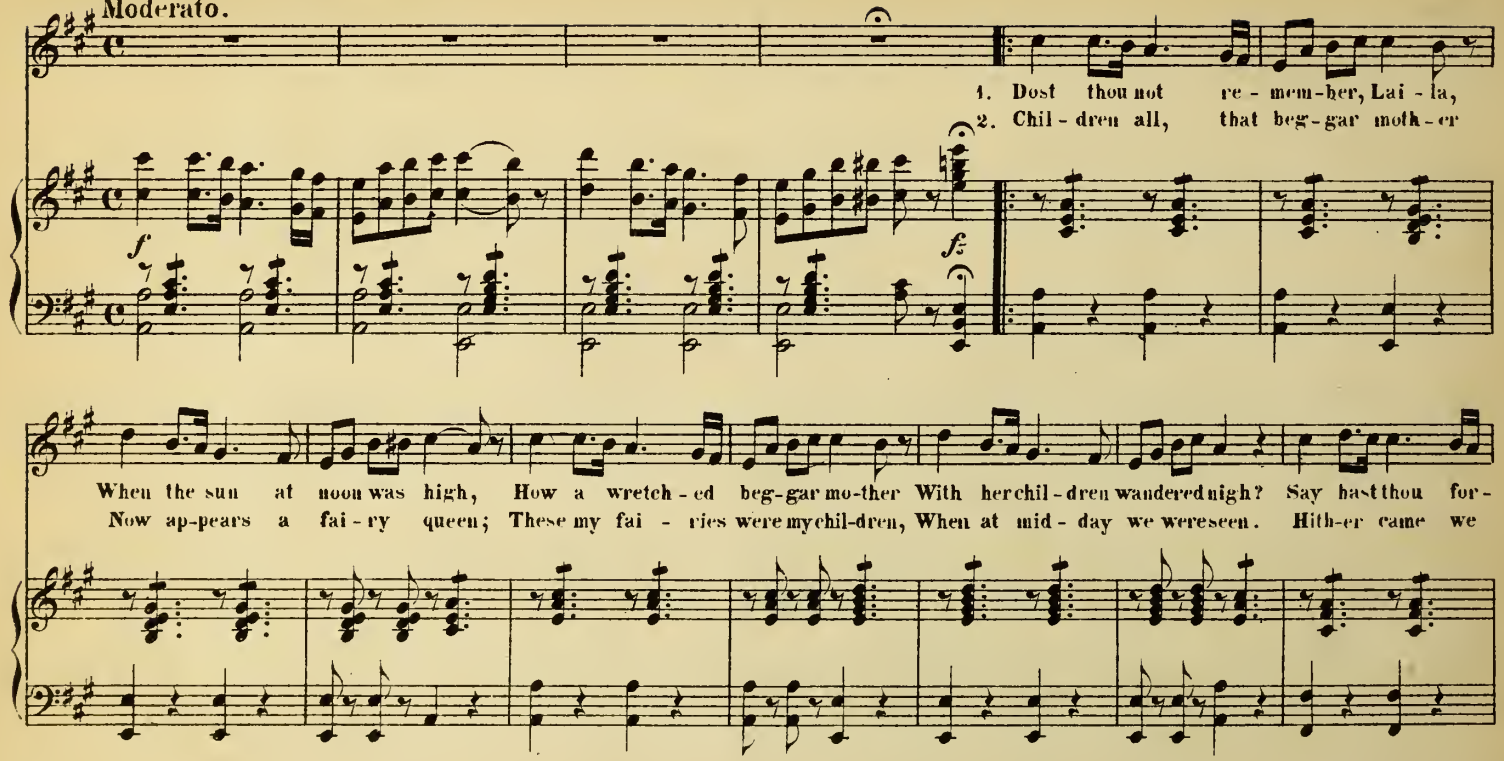


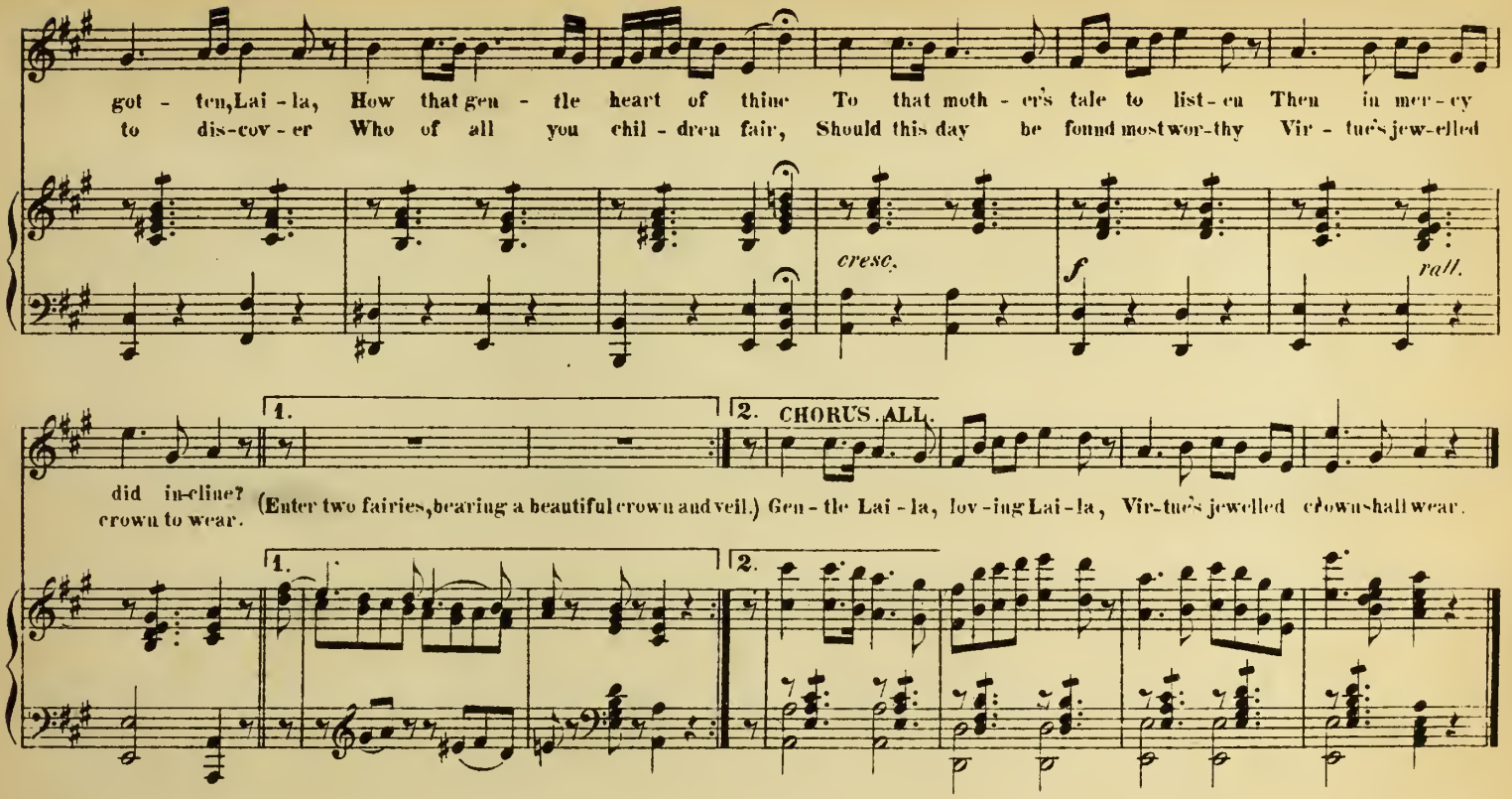

f CHORUS, FAIRIES.
rall.
Gen-tle child-ren, rise and has-ten, Ere the day-light fades a - way; Haste to crown your own sweet Laila, Queen of this your fes-tal day
f
rall.
XXVI. Recitativo, Laila.
Oh! love - ly queen! say, wilt thou tell me now, Why should they place the crown up - on my brow?
(Exeunt two fairies.)
p

XXVII. Solo, Fairy Queen.

LAILA

Moderato.

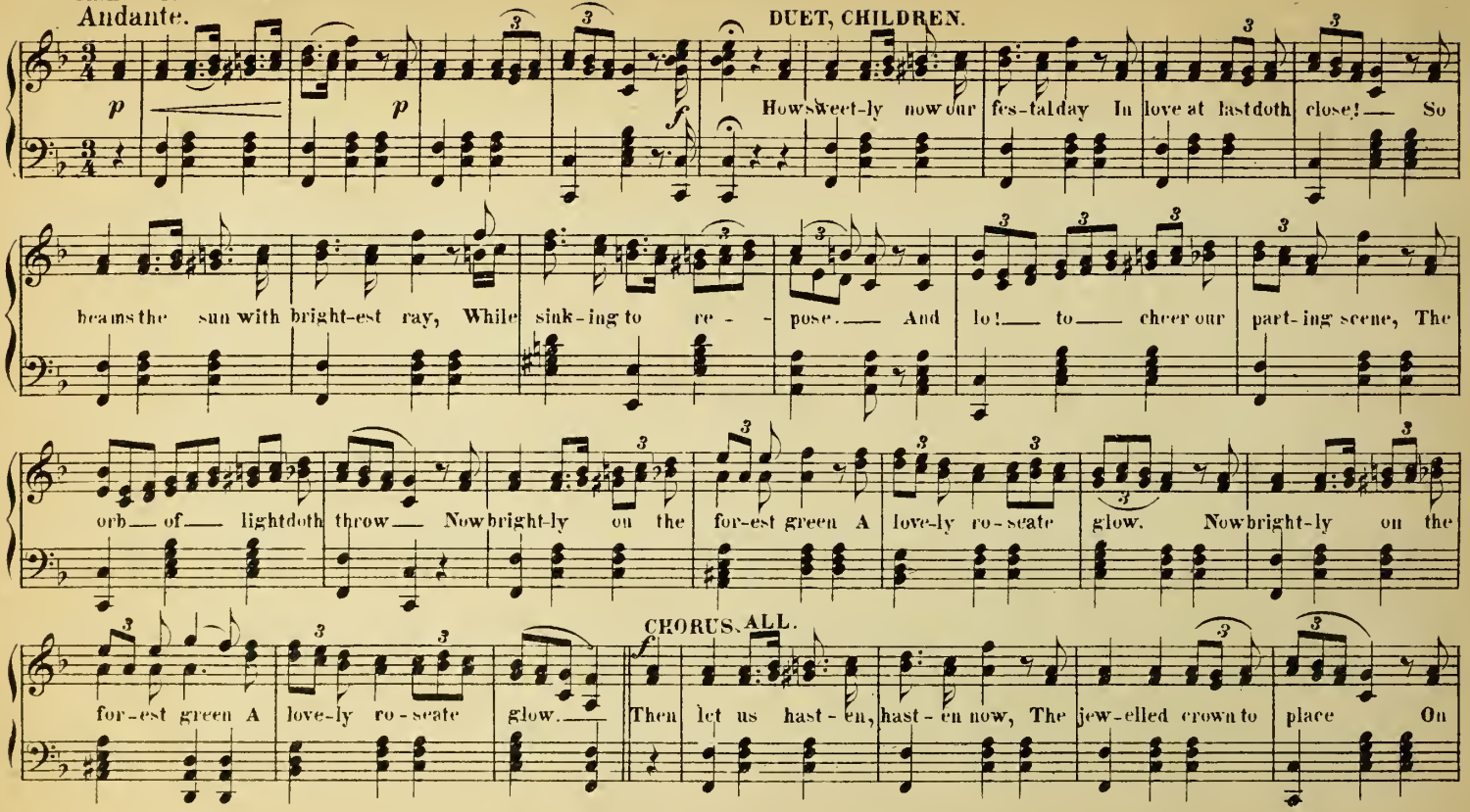


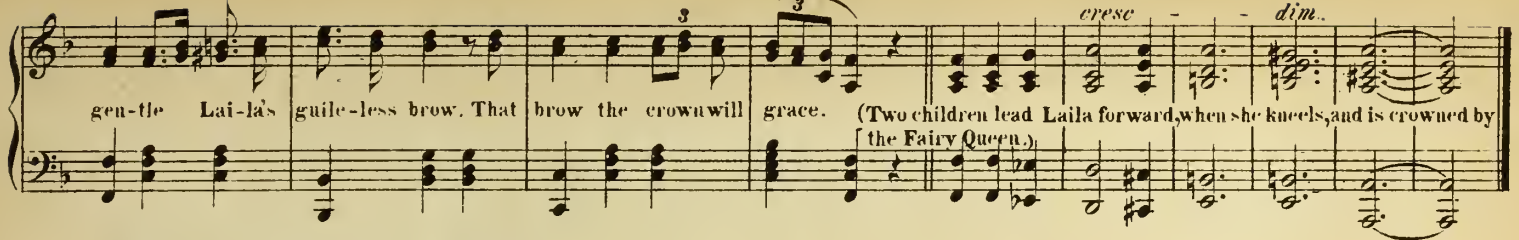

got - ten, Lai - la, How that gen - tle heart of thine To that moth - er's tale to list - en Then in mer - cy
to dis-cov - er Who of all you chil - dren fair, Should this day be found most wor-thy Vir - tue's jew-elled
cresc.
f
rall.
1.
2. CHORUS. ALL.
did in-cline?
crown to wear.
(Enter two fairies, bearing a beautiful crown and veil.) Gen - tle Lai - la, lov - ing Lai - la, Vir-tue's jewelled crown shall wear.
1.
2.

XXVIII. Duet and Chorus.

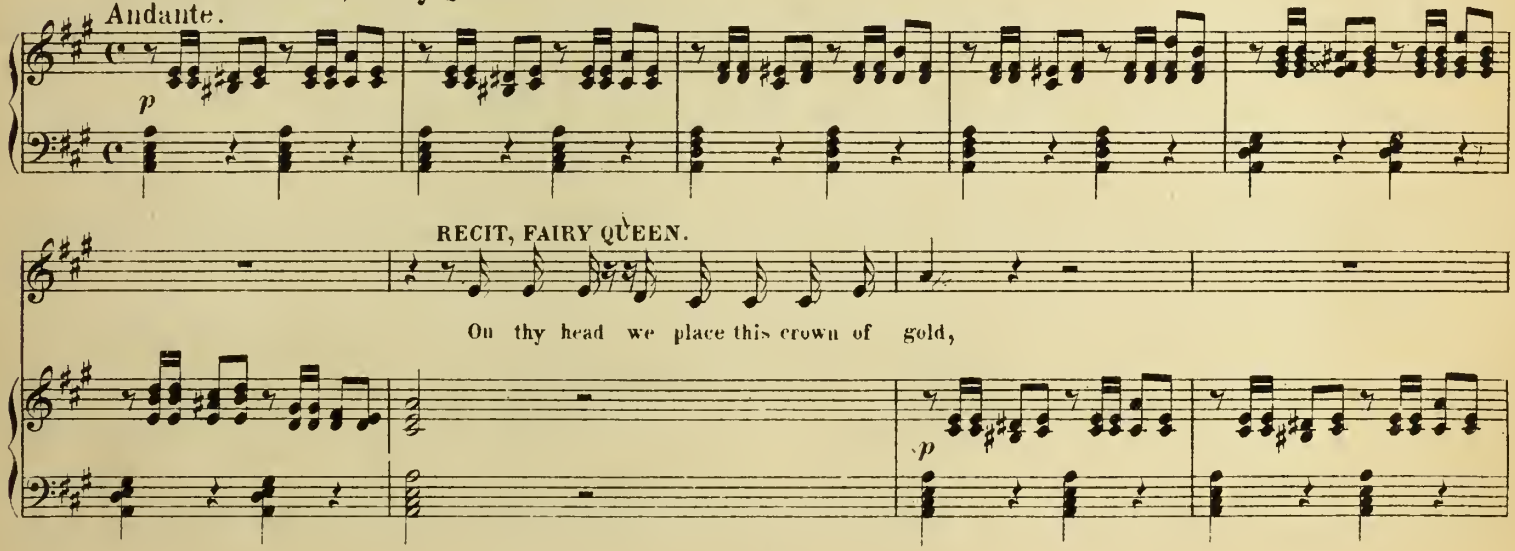
Andante.

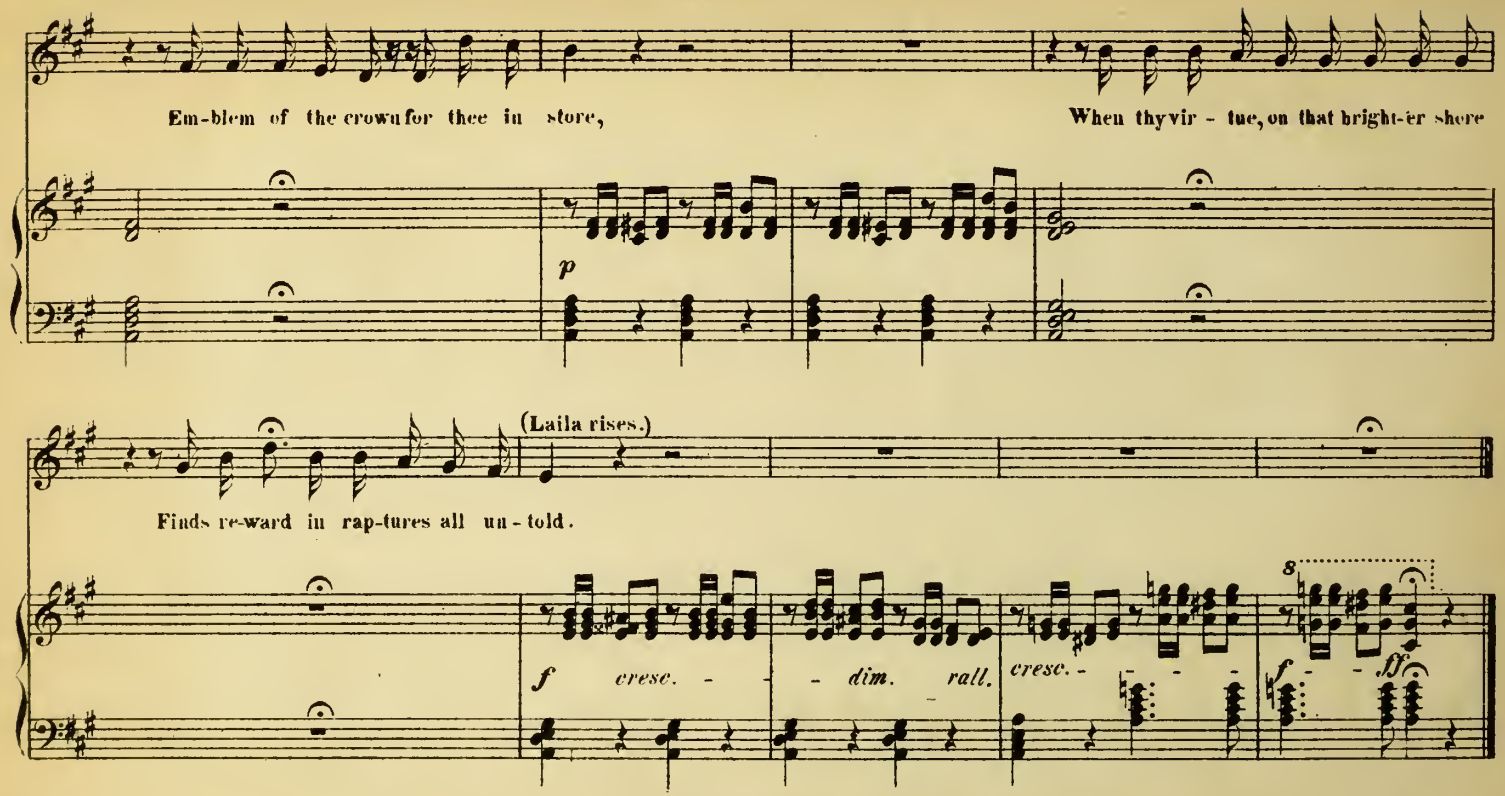
DUET, CHILDREN.





XXIX. Recitative, Fairy Queen.

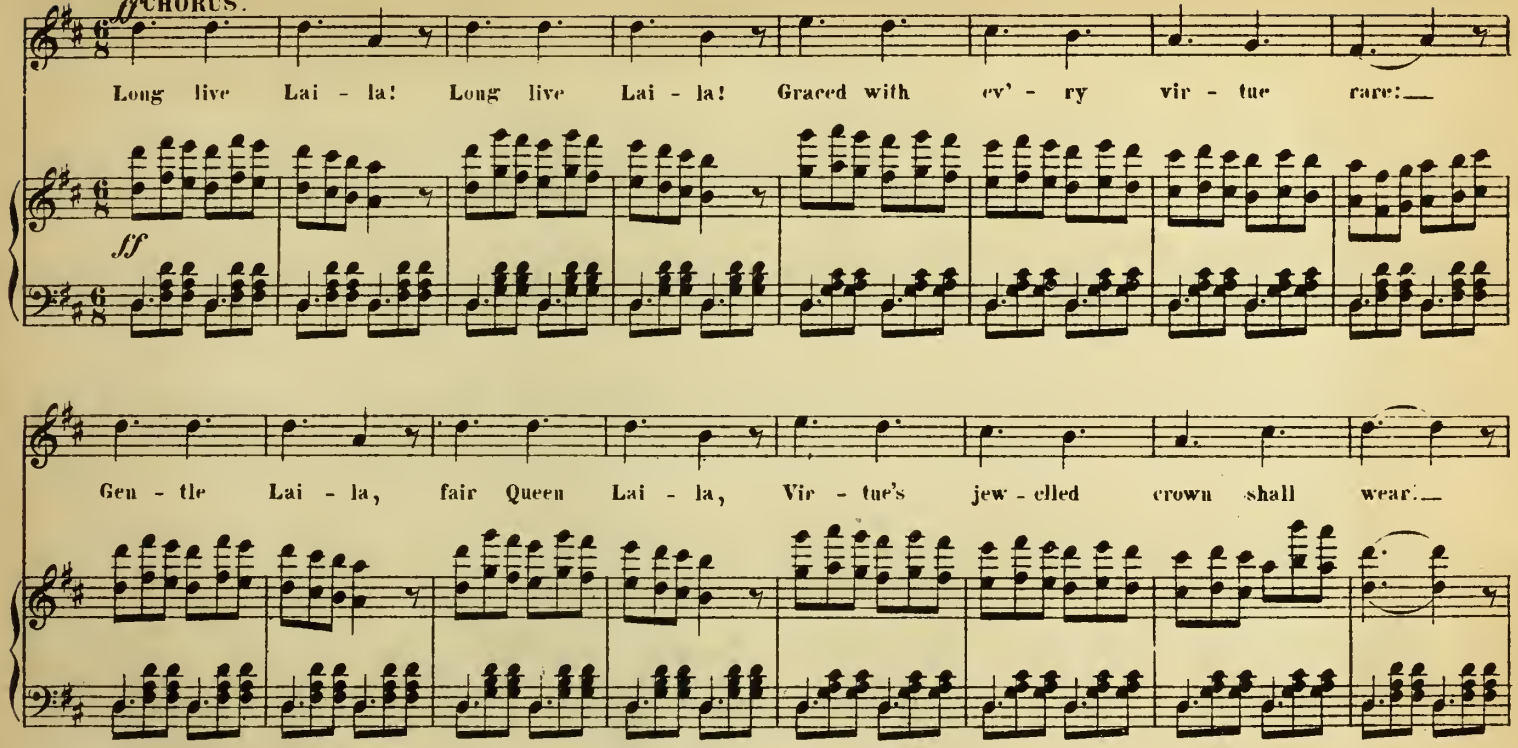


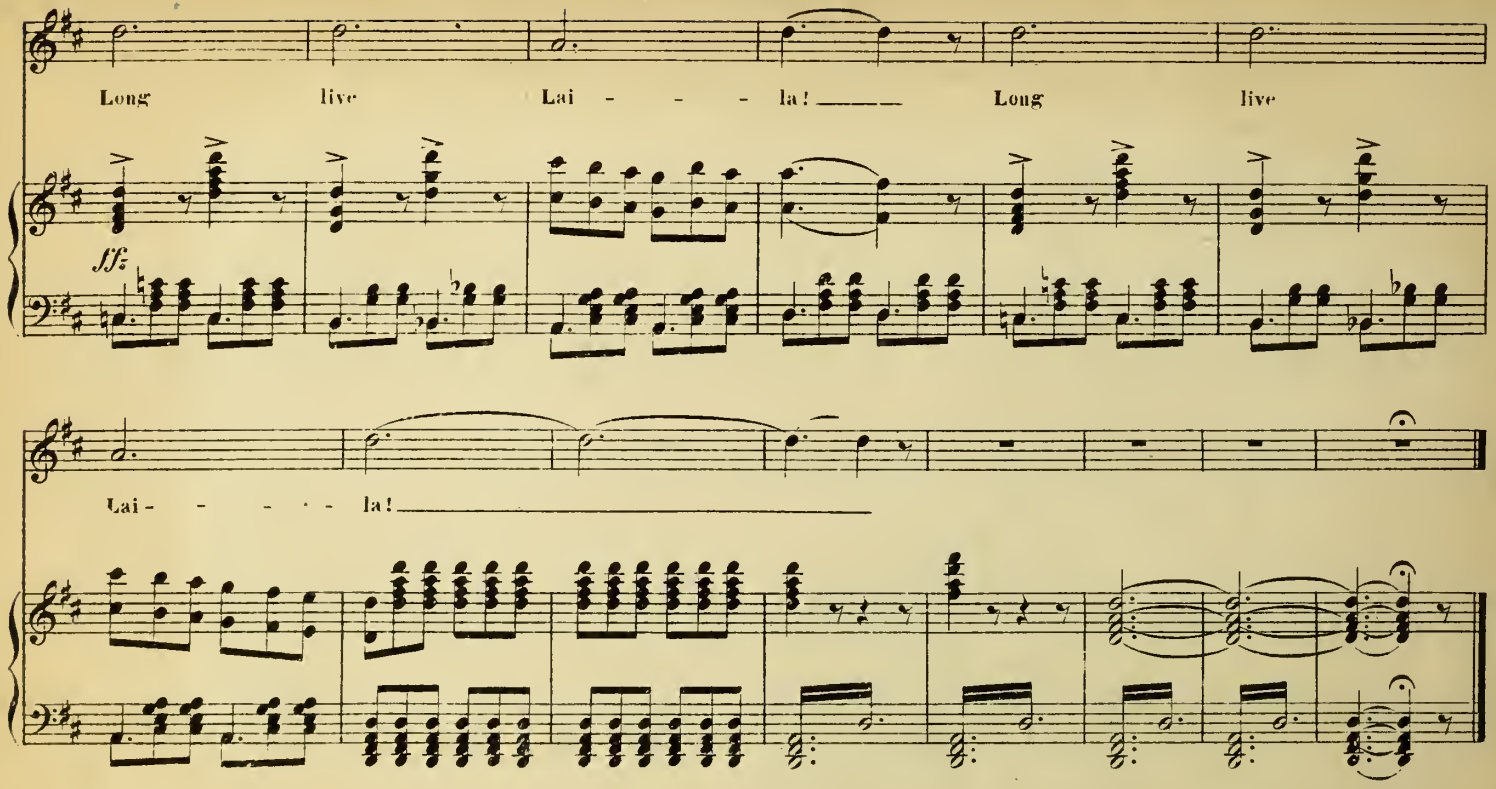

Em-blem of the crown for thee in store,
When thy vir - tue, on that bright-er shore
p
(Laila rises.)
Finds re-ward in rap-tures all un - told.
f
cresc. -
- dim.
rall.
cresc. -
f
ff
8

XXX. Chorus, all, sans Laila.

Allegro.

LAILA.




Long live Lai - - - - la! Long live
fff
Lai - - - - - - la!

COPY OF A CIRCULAR.

ANSWERS TO QUESTIONS
about the
Performance of „Laila."

Calls for some particulars regarding the performance of „Laila" having become too numerous for special answer in writing, I feel compelled to issue a Circular giving directions which may more fully meet the wants of those, bringing out the Operetta, than could well be given in writing.

One of the most important things is the *time* of the music. I have frequently heard „Laila" performed in the vicinity of Boston, and the greatest defect has been the neglect of the Conductors in attending to the directions, on the fourth page, regarding the *time* of each number. Some of the pieces have almost entirely lost their character by being taken too fast, and others have been made weak by being taken too slow. Those which are usually taken too rapidly are numbers 2, 7, 11, 16 (Laila's solo), 21, 24 (duet) and 29; those too slow are numbres 1, 9, 10, 16 (chorus) and 18. If the directions on the fourth page are followed some of the pieces will be *twice* as effective as they have been, when I have heard them given in the wrong time.

№ 1 should be given without *pauses* for the echoes_strictly in time. The scene is a picnic, and the children should be moving about, making wreaths, arbors or about any other natural amusement,_not standing still in a line. The action here is of great importance and must not be neglected. At the close, they move a little toward one side of the stage so the beggars may enter freely.

At the very beginning of № 2, the beggars enter slowly.

In the last part of № 3. the children motion the beggars off, and they retreat a very little.

At the commencement of № 5, during the symphony, they retreat a little further, but return before № 7.

During № 10, the children walk about and begin to move off during the last part.

At the opening of Act Second, Laila is seen near the back of the stage reclining on a rock or piece of log; she soon rises and looks anxioulsy around, passes moderately from one side of the stage to the other, before commencing to sing. This number should be sung *slowly* and *softly* except the *crescendo* passages, of course. The pianist will please notice that the sixteenth notes in third verse are not triplets, and should not be played rapidly. In the prayer, Laila kneels at the rock or log, not facing the audience, far enough in front, however, so that the Fairies can enter behind (see directions in book, page 32). The Fairies should wave their wands over Laila while she is kneeling. The illumination should begin at first bar of Nº 12. The stage should be somewhat dark during Nº 11 and 12.

The chorus of Nº 16 should be taken very rapidly. The Trio, Nº 20, is effective when sung by the voices alone if *well* sung. Nº 21 should not be hurried, but delivered with a firm, steady voice.

Th duet in Nº 24 should be taken as indicated in the book, *very slowly*. I have never heard this movement in the proper time, except when given under my own direction.

Nº 29 should be taken very deliberately; the accompaniment should be given delicately and slowly, and the final chorus will thereby be strengthened. The symphonies throughout should be taken deliberately and not hurried over as is sometimes the case.

It is very important that the *action* suggested by the plot be attended to; with what has been said here, „general remarks" on fourth page, and directions given in various places in the book, I think a good understanding of the situations may be obtained. It will be said by those having large classes, — „we are so crowded that we cannot move about." When the class is large, let only half be on the stage at the opening of act first, and the others come in during the first chorus, not in a crowd, but a few at a time, walking about hand in hand.

Laila is pronounced La-lah; accent the first syllable.

In closing, I will say that if you would have a successful performance of „Laila," have it *thoroughly learned*. It has been given three, four and five times, to full houses, in *small* as well as large places, when well put upon the stage. My very last words are — *attend to the first half of fourth page*.

G. W. STRATTON.

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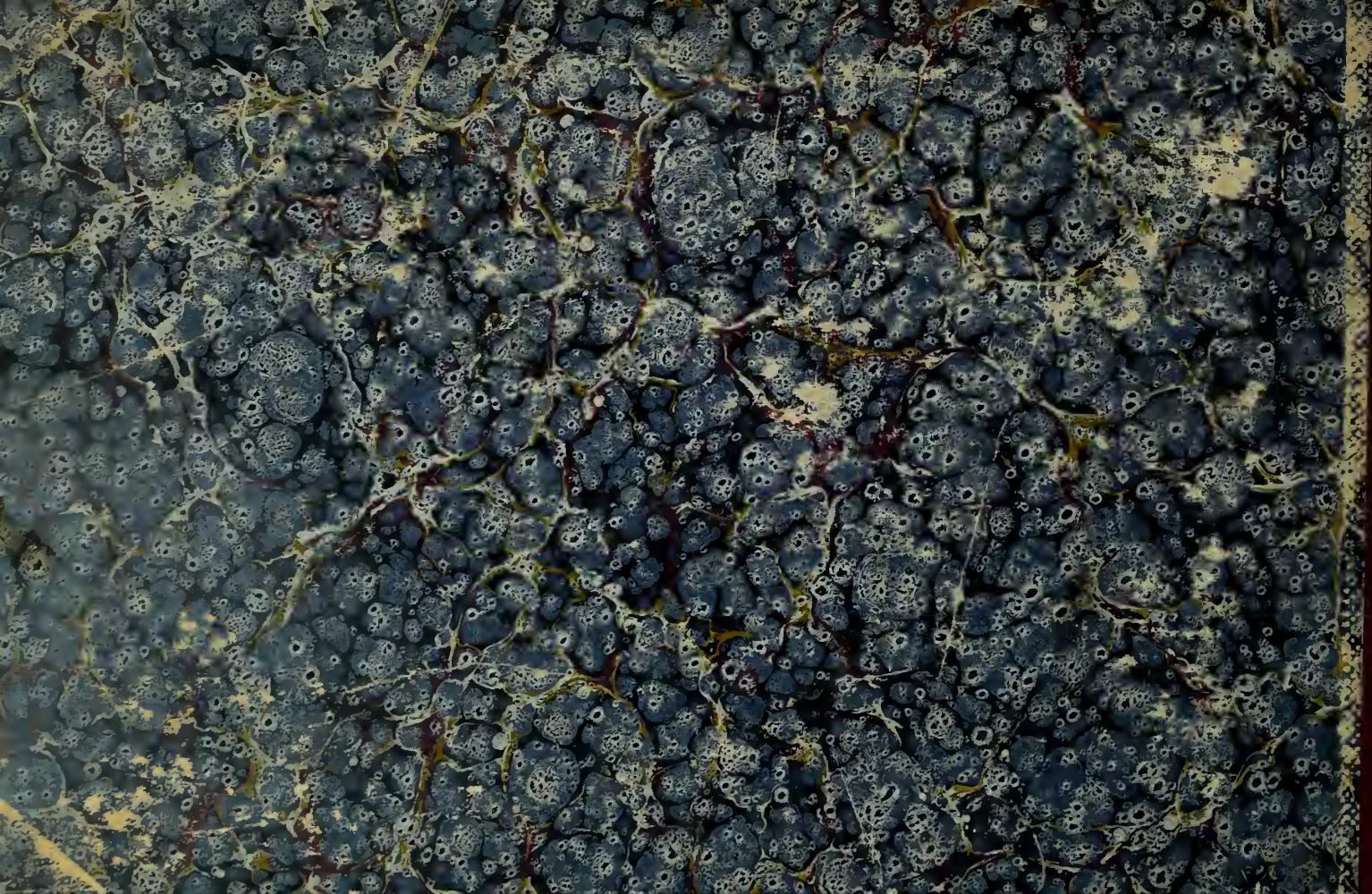
B. P. L. Bindery.
NOV 1 1900